

GUITAR
TAB EDITION









Editor: Jeannette DeLisa

Guitar Editor: Aaron Stang

Photography: J. Katz
© 1992 ELEKTRA ENTERTAINMENT,
A Division of Warner Communications Inc.

Transcriptions by: Ric Molina, Danny Begelman, Alex Houton



WHEN DARKNESS CALLS

Words and Music by
GEORGE LYNCH, MICK BROWN,
ANTHONY ESPOSITO and ROBERT MASON

All gtrs. tuned down 1/2 step:
⑥= E♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭

Medium rock ♩ = 86

Verse 1:

Em C

You light a fire in the rain. I

Rhy. Fig. 1
Gtr.1

mf *w/envelope filter*

Gtr. 2

mf

D Em

feel it burn - in'. You swore you'd nev - er hurt a - gain;

hold
w/bar
hold

C

Am

I re - mem - ber.

8 9 10 9 10 7

7 7 9 9 7 8

Fade in w/vol. knob

w/vol. knob

14 12 13 15 12 (12) 10 9 8 10

Em

C

3

Un - der the spell a dif - f'rent road, a

0 7 9 8 7 (7) 7 7 7 9 5 7 5

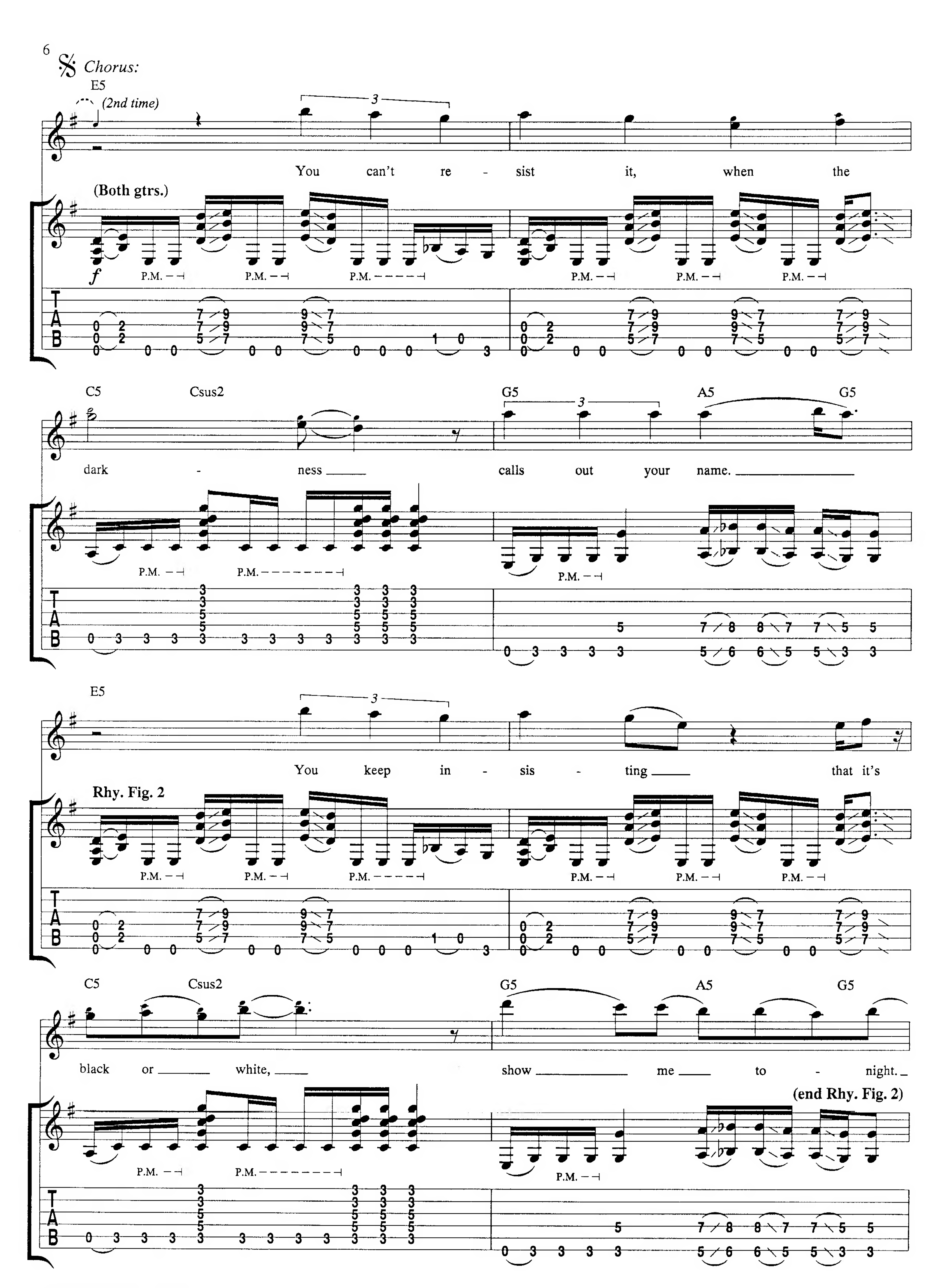
w/vol. knob

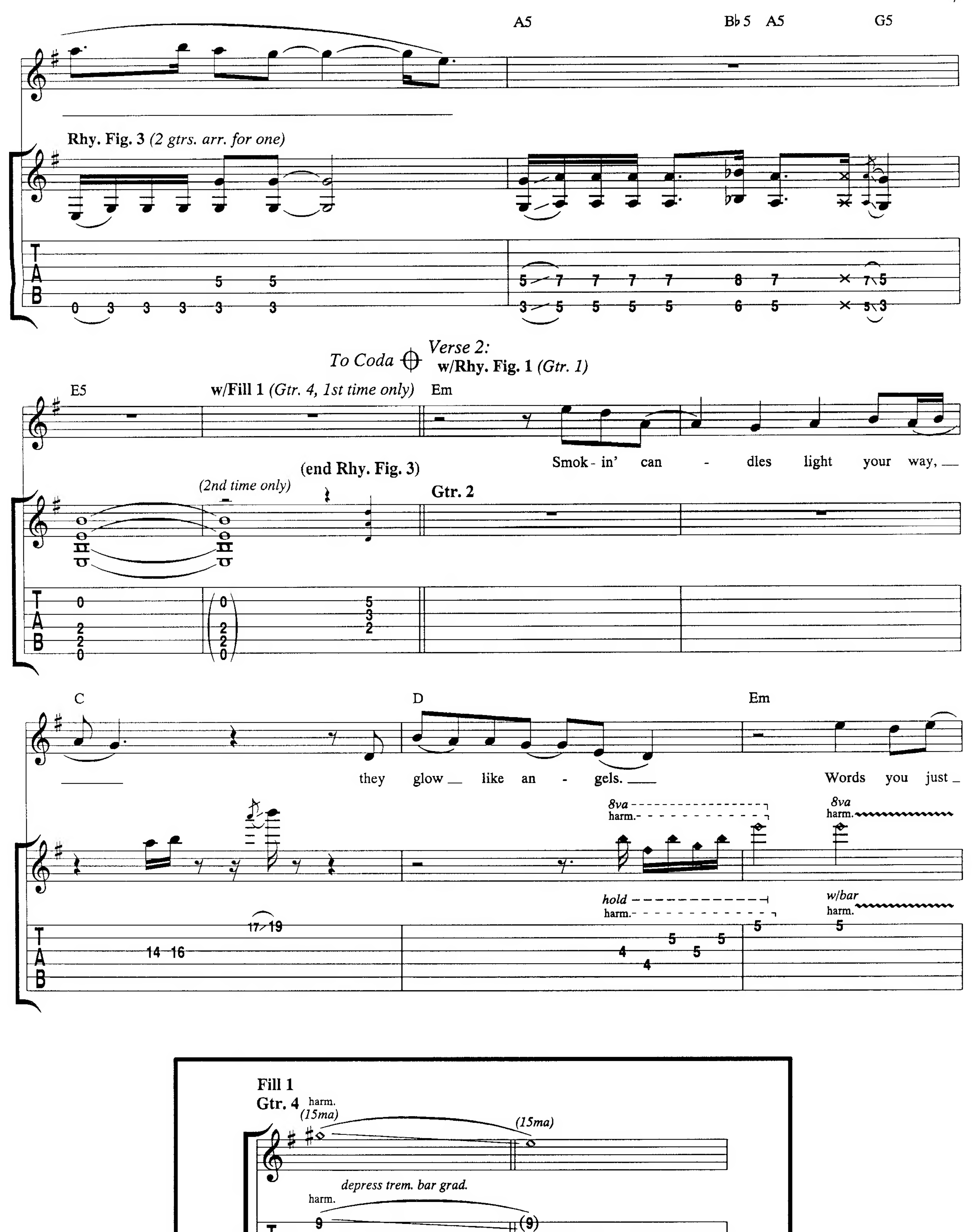
w/vol. knob

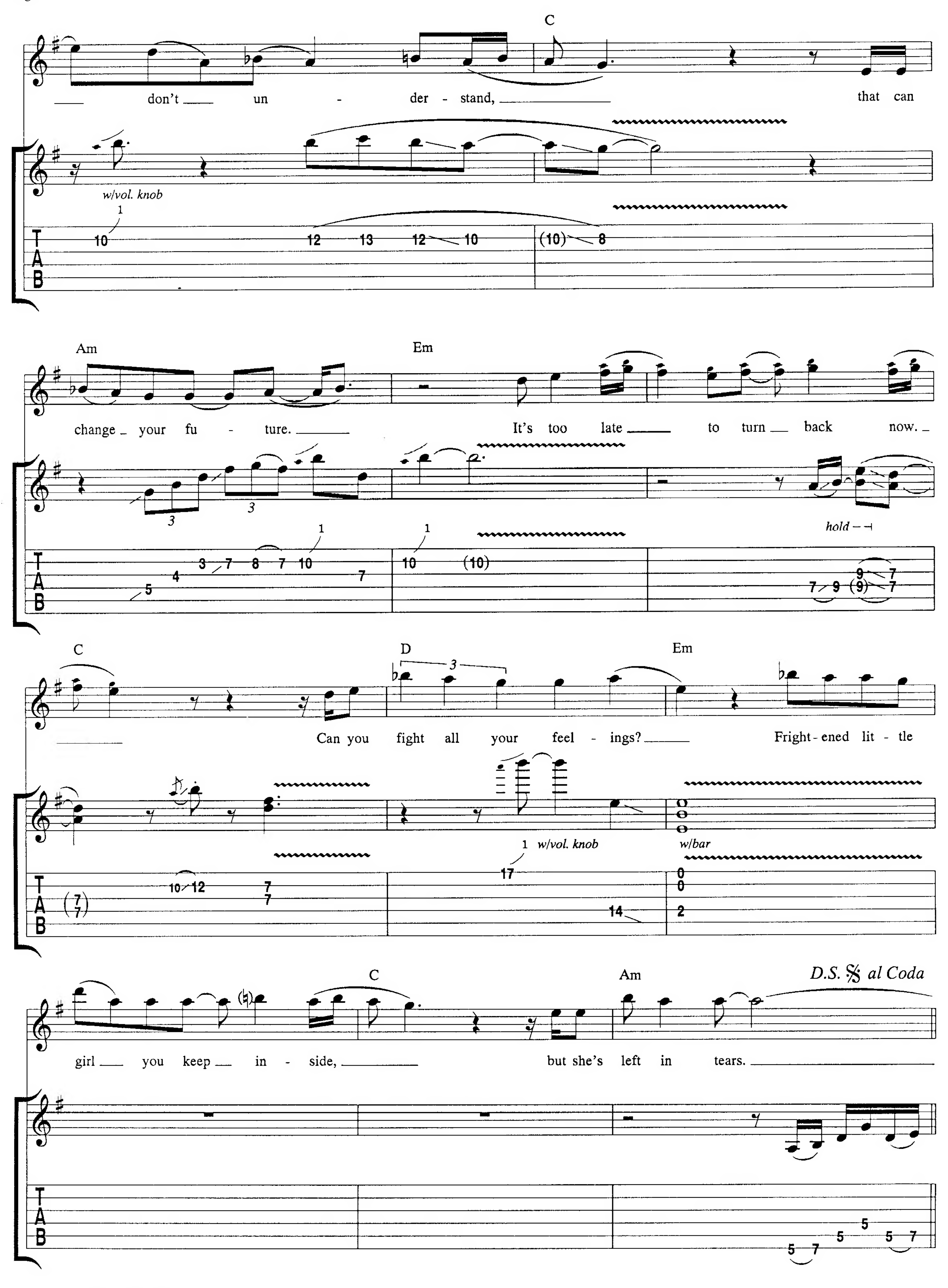
trem. bar

7 8 7 8 7 7 (7) 9 10 (10) 10 8


D
Em
se - cret whis - per.
No one a - round
8va
harm.
hold
harm.
C
Am
to keep you home,
the night is wait - ing.
(end Rhy. Fig. 1)
f

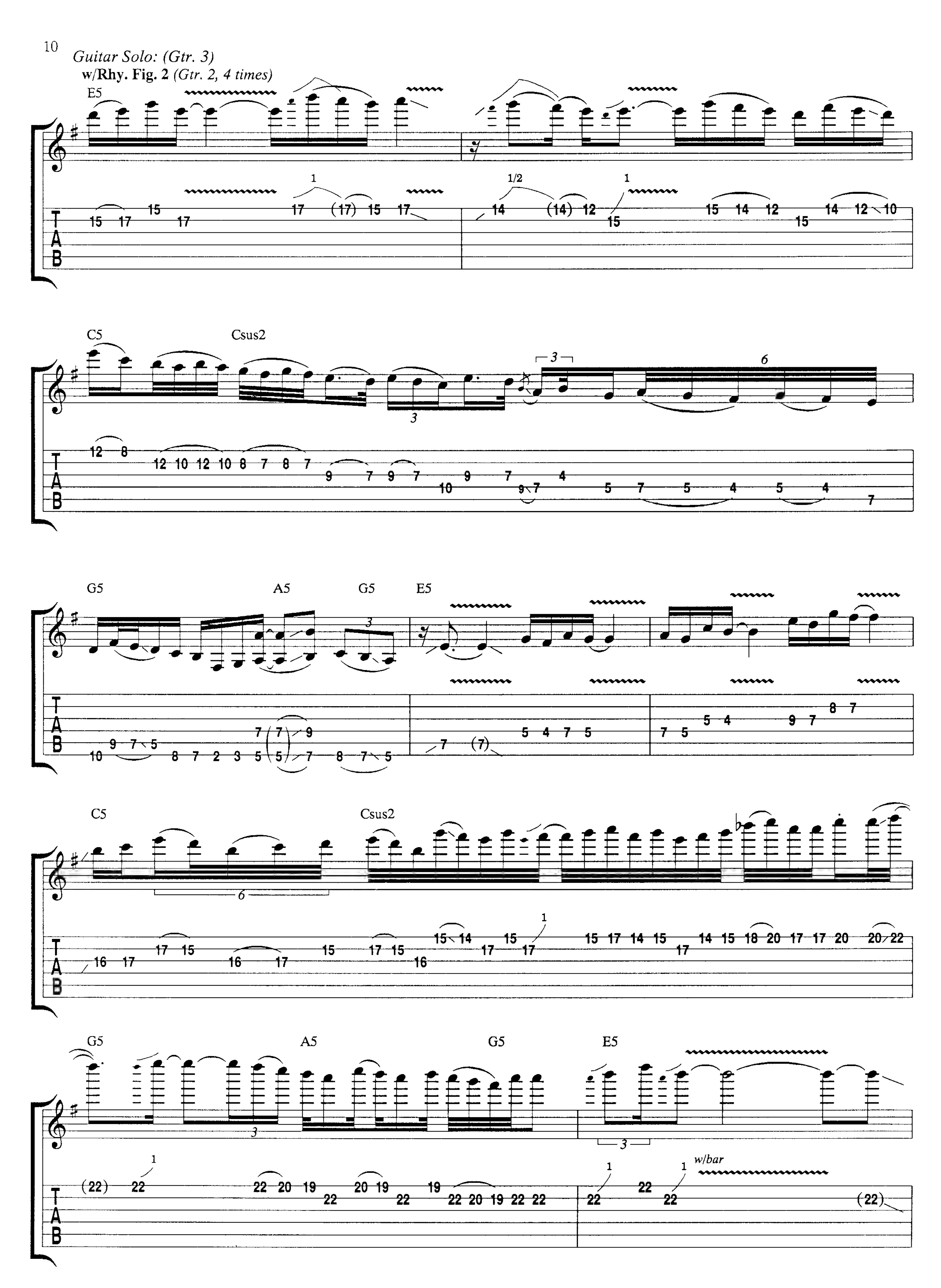

Chorus:
E5
(2nd time)
You can't re - sist it, when the
(Both gtrs.)
P.M.
C5
Csus2
G5
A5
dark - ness calls out your name.
E5
You keep in - sis - ting that it's
Rhy. Fig. 2
black or white, show me to - night.
(end Rhy. Fig. 2)

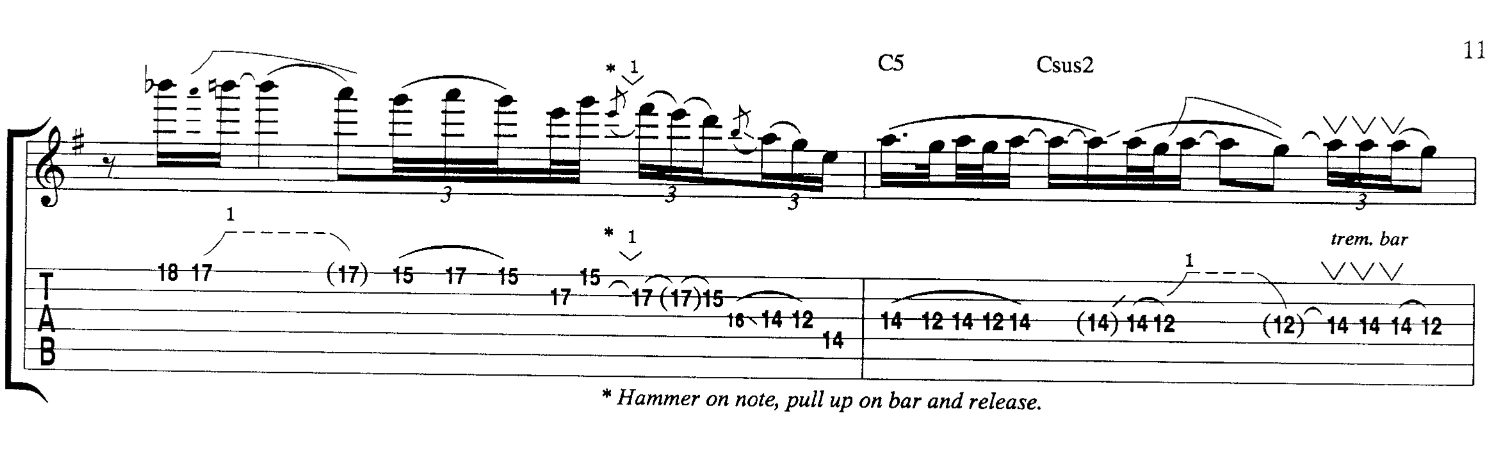

A5
Bb5 A5
G5
Rhy. Fig. 3 (2 gtrs. arr. for one)
To Coda
Verse 2:
w/Rhy. Fig. 1 (Gtr. 1)
E5
w/Fill 1 (Gtr. 4, 1st time only)
Em
Smok - in' can - dles light your way,
(end Rhy. Fig. 3)
(2nd time only)
Gtr. 2
C
D
Em
they glow like an - gels.
Words you just
8va
harm.
hold
w/bar
Fill 1
Gtr. 4
(15ma)
depress trem. bar grad.

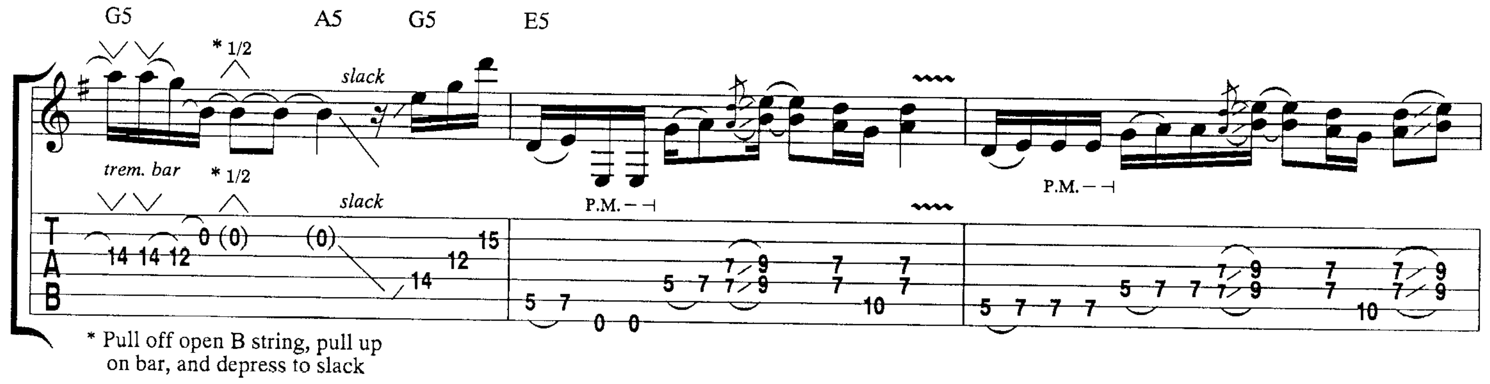


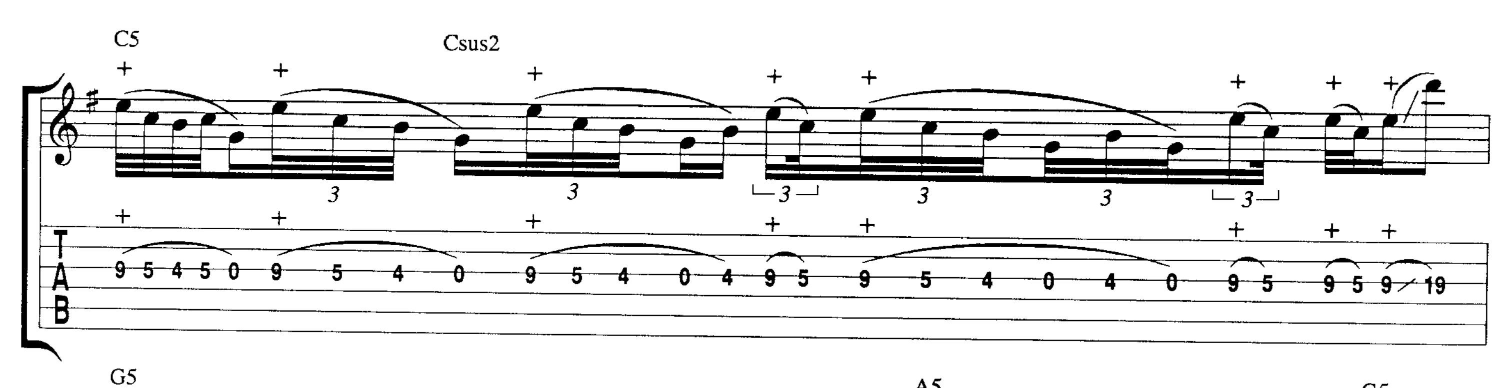
C
don't un - der - stand, that can
w/vol. knob
Am
Em
change your fu - ture. It's too late to turn back now.
hold
C
D
Em
Can you fight all your feel - ings? Fright - ened lit - tle
w/vol. knob
w/bar
C
Am
D.S. al Coda
girl you keep in - side, but she's left in tears.

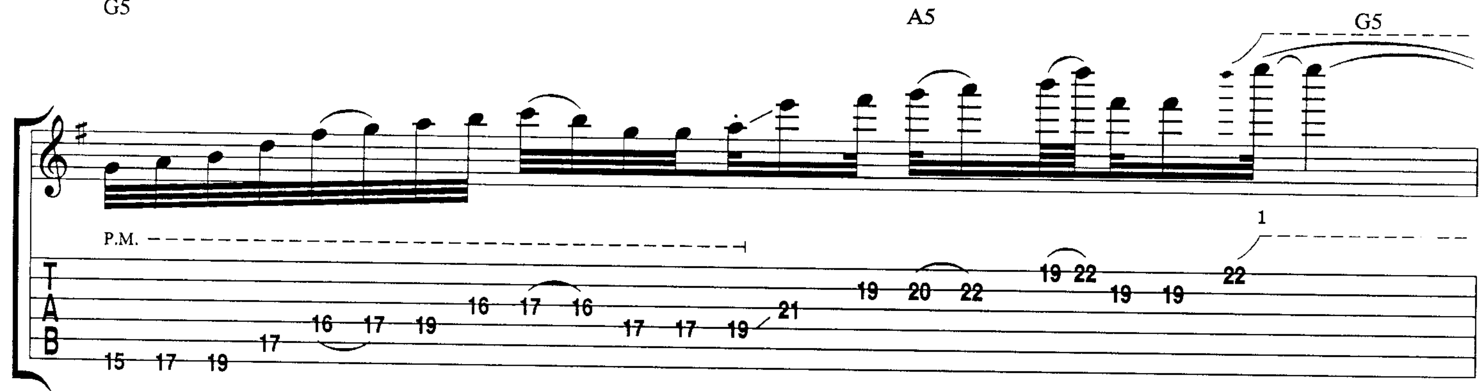

Coda
Bridge:
Dsus D Dsus2 D Dsus D Dsus2 D Csus C Csus2 C
Well, there's two sides _ to liv - in', it's not al -
Gtr. 2
P.M.
Csus C Csus2 C Csus Dsus D Dsus2 D Dsus D Dsus2 D
- ways _ left or _ right. _
But you're on - ly _ giv - in' _
Csus C Csus2 C Bsus4 B N.C.
what you're tak - in' out of _ the night. _
8va
Gtr. 3
T
A
B

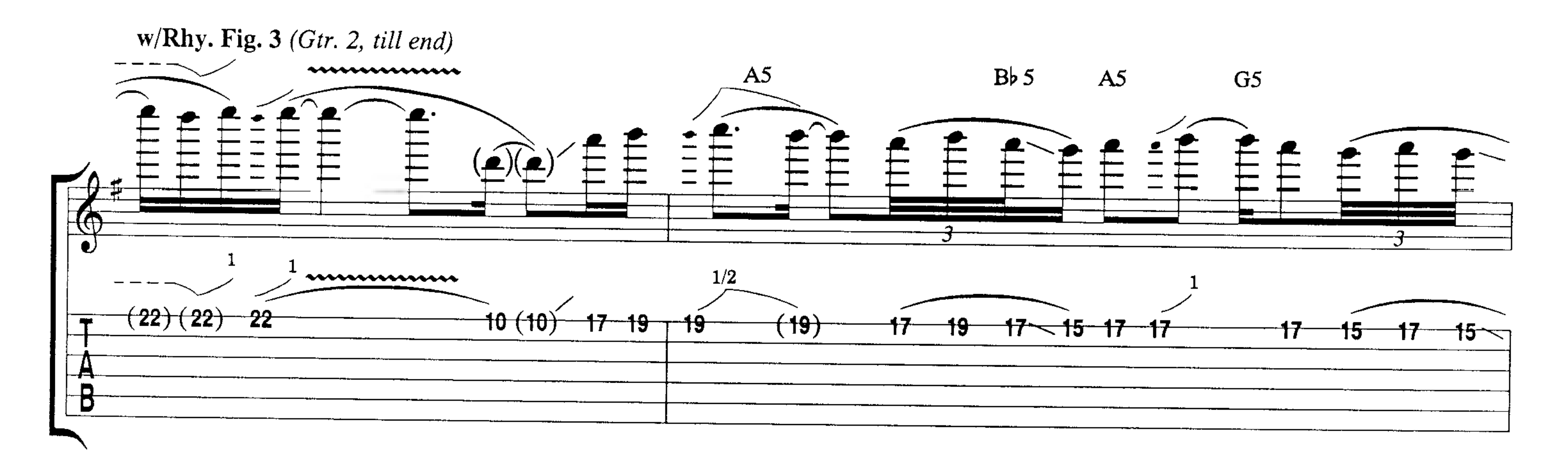

Guitar Solo: (Gtr. 3)
w/Rhy. Fig. 2 (Gtr. 2, 4 times)
E5
C5
Csus2
G5
A5
G5
E5
C5
Csus2
G5
A5
G5
E5
w/bar

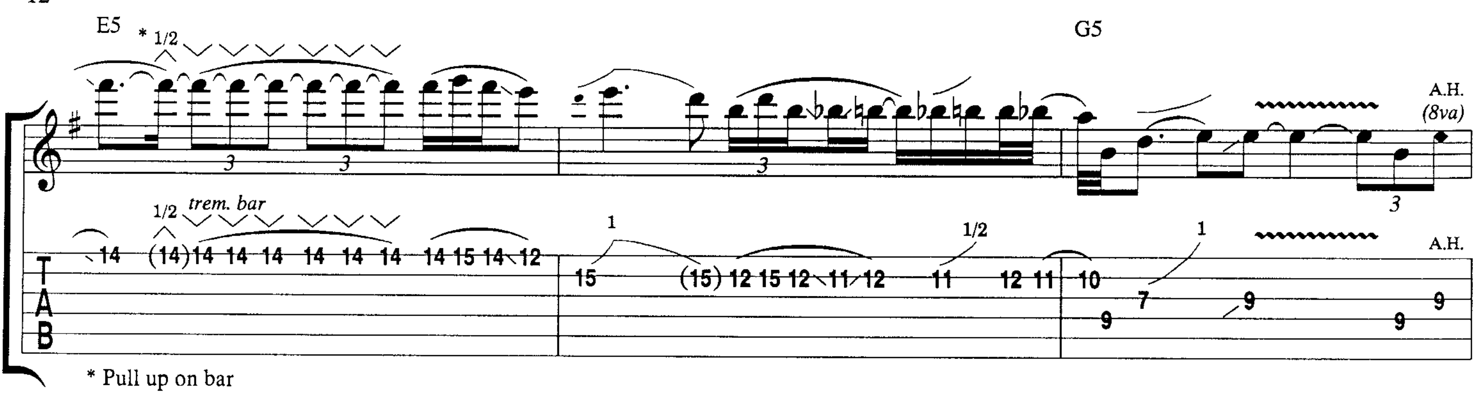

C5
Csus2
trem. bar
* Hammer on note, pull up on bar and release.

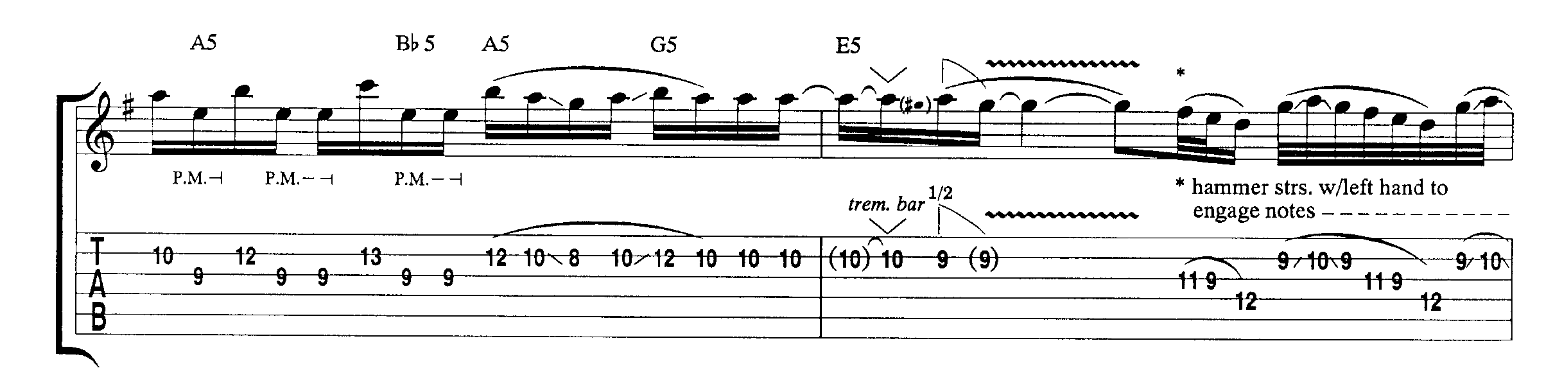

G5
A5
G5
E5
slack
trem. bar
P.M.
* Pull off open B string, pull up on bar, and depress to slack

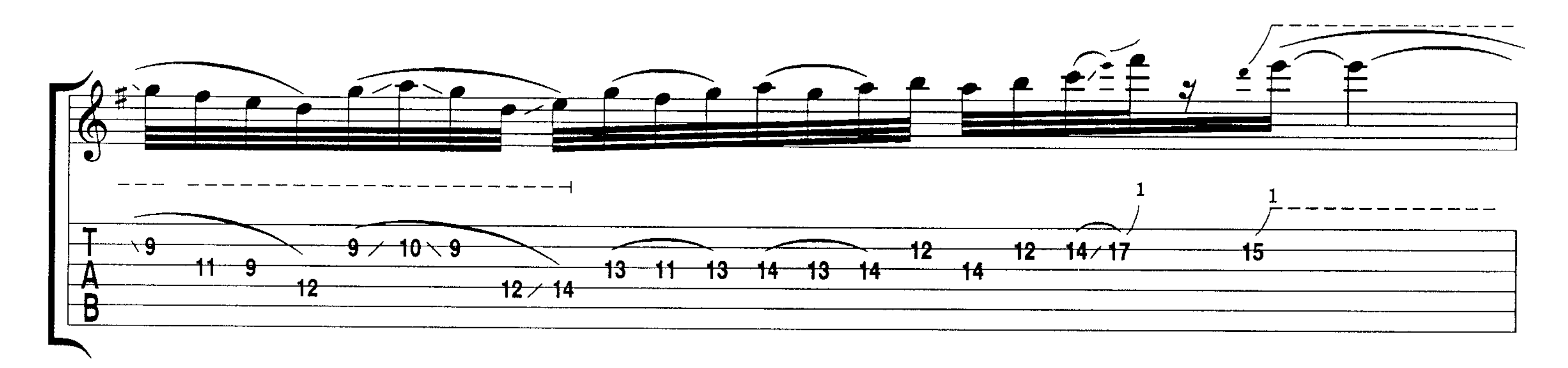

C5
Csus2

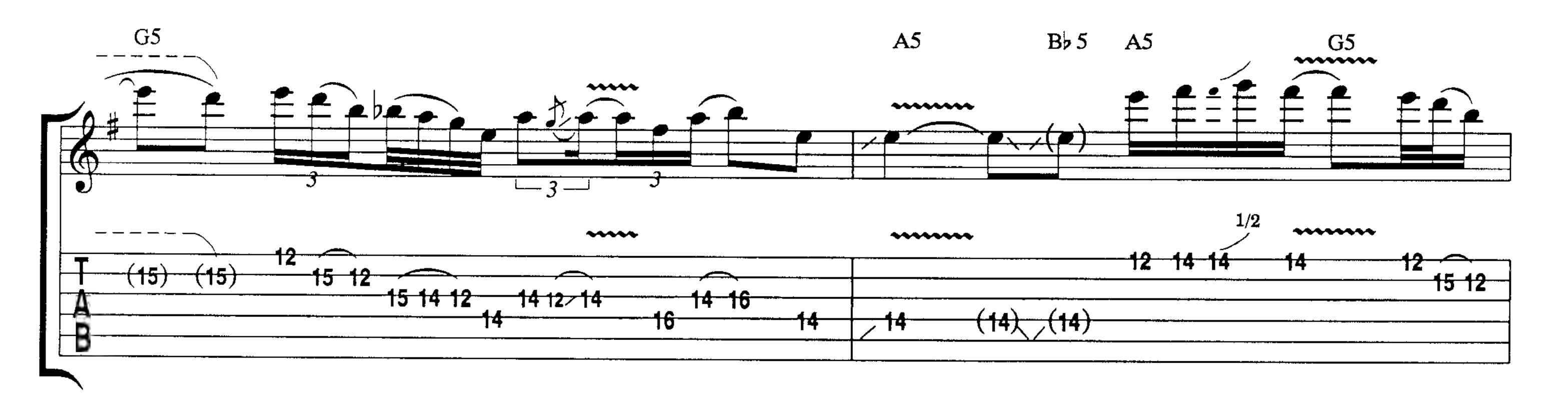

G5
A5
G5
P.M.

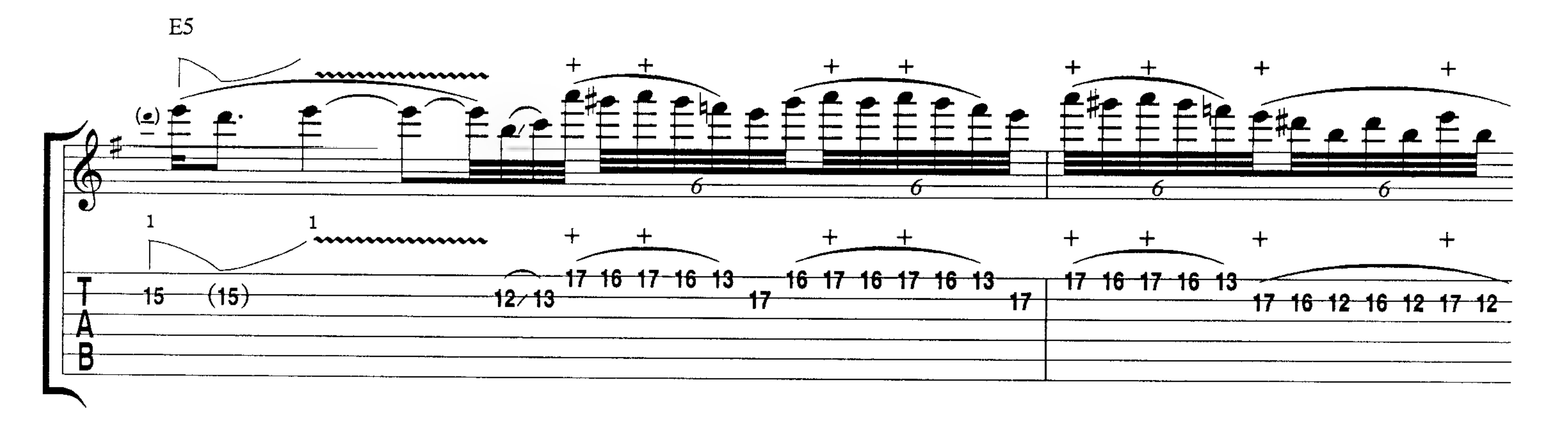

w/Rhy. Fig. 3 (Gtr. 2, till end)
A5
B♭5
A5
G5

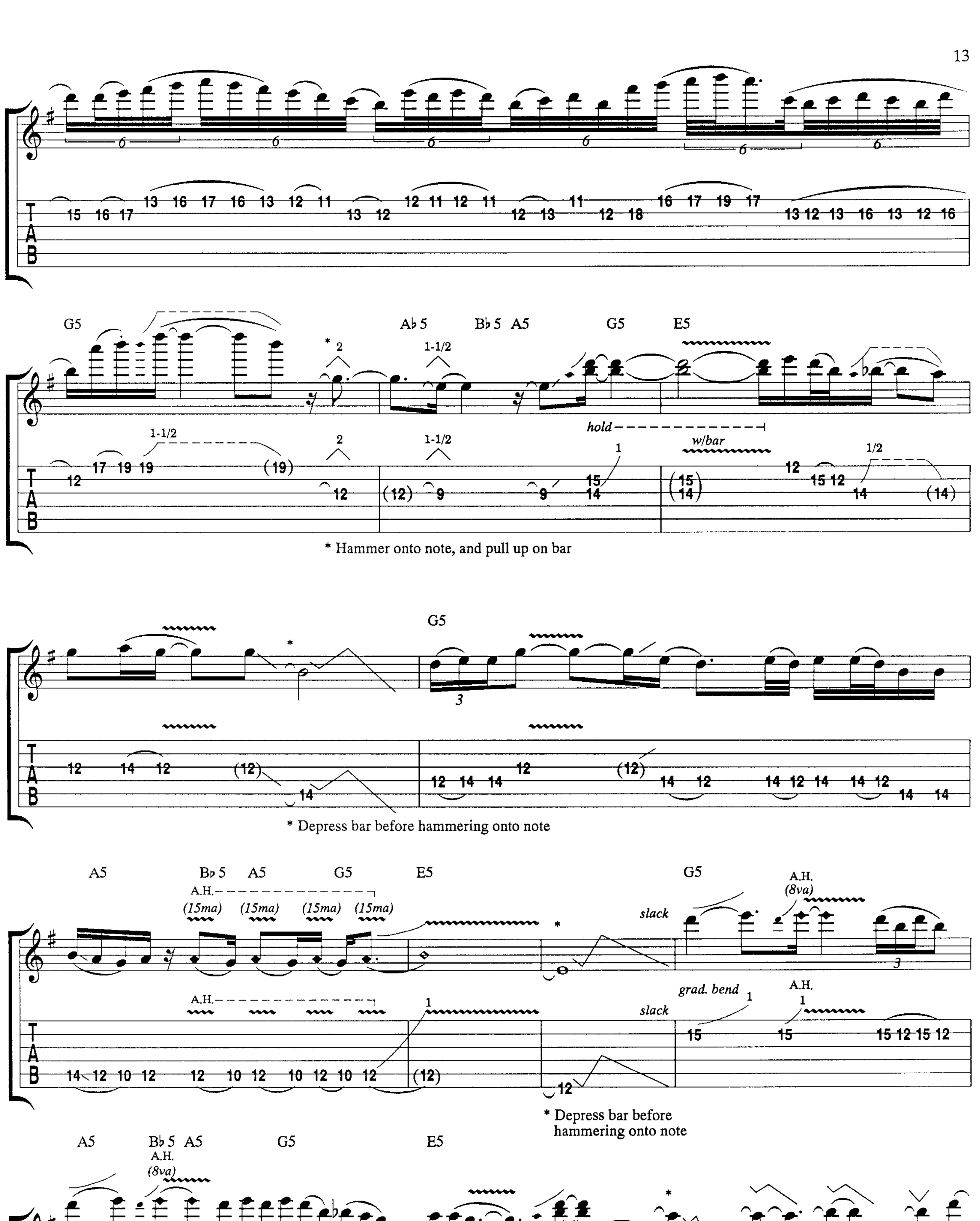

E5
G5
1/2
trem. bar
A.H.
(8va)
* Pull up on bar

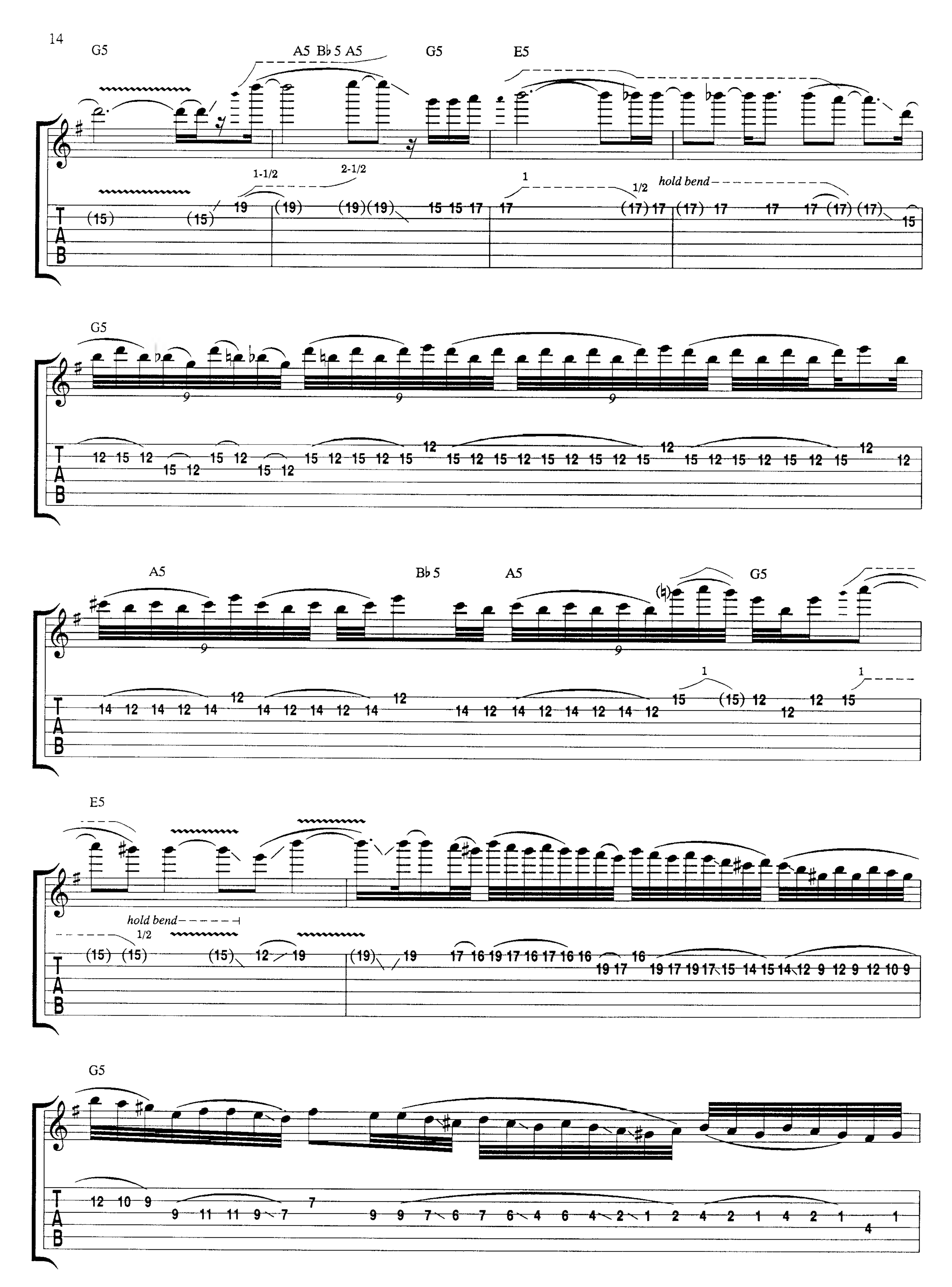

A5
B♭5
A5
G5
E5
P.M.
trem. bar
1/2
* hammer strs. w/left hand to engage notes

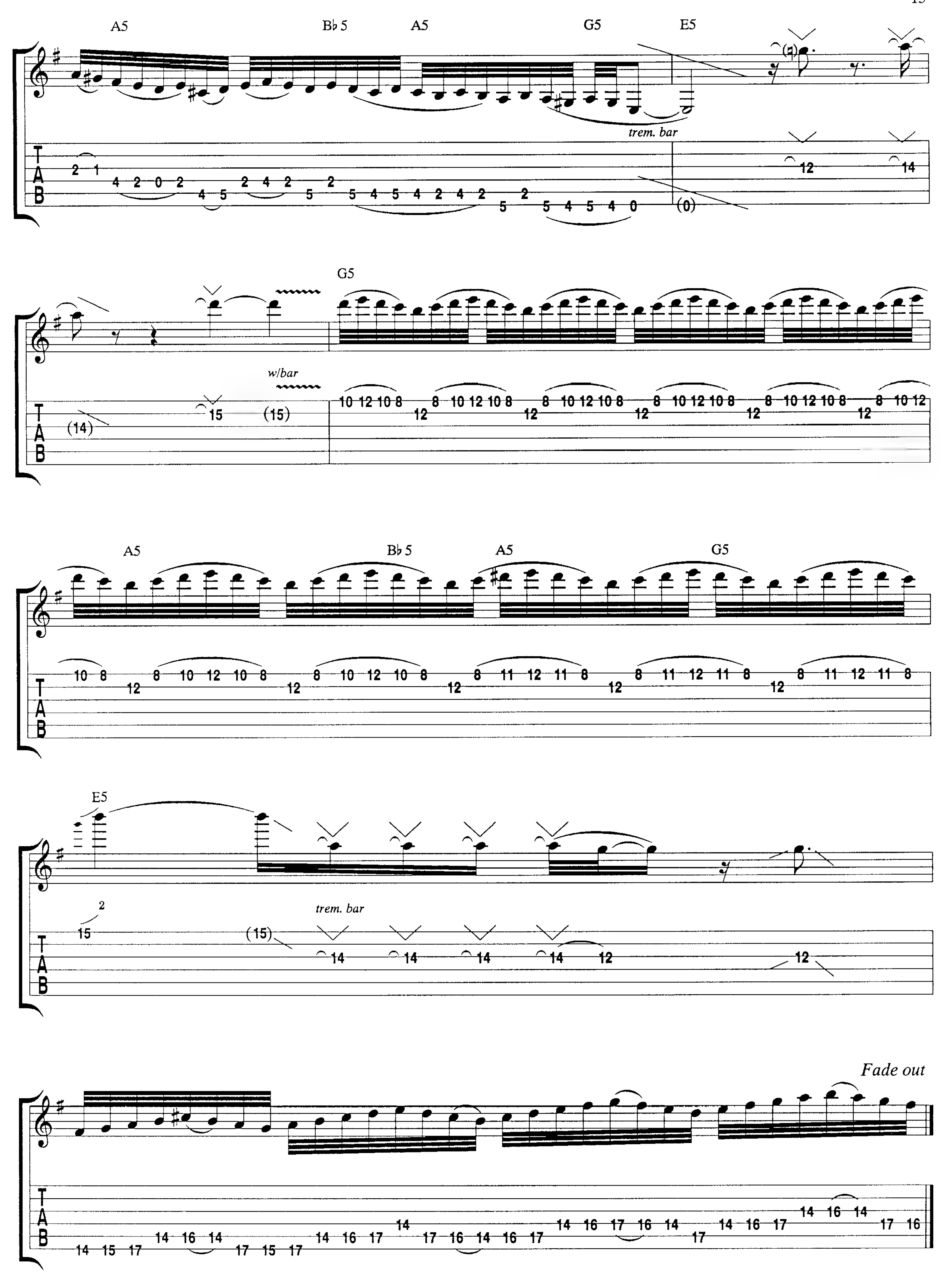



G5
A5
B♭5
A5
G5
1/2


E5

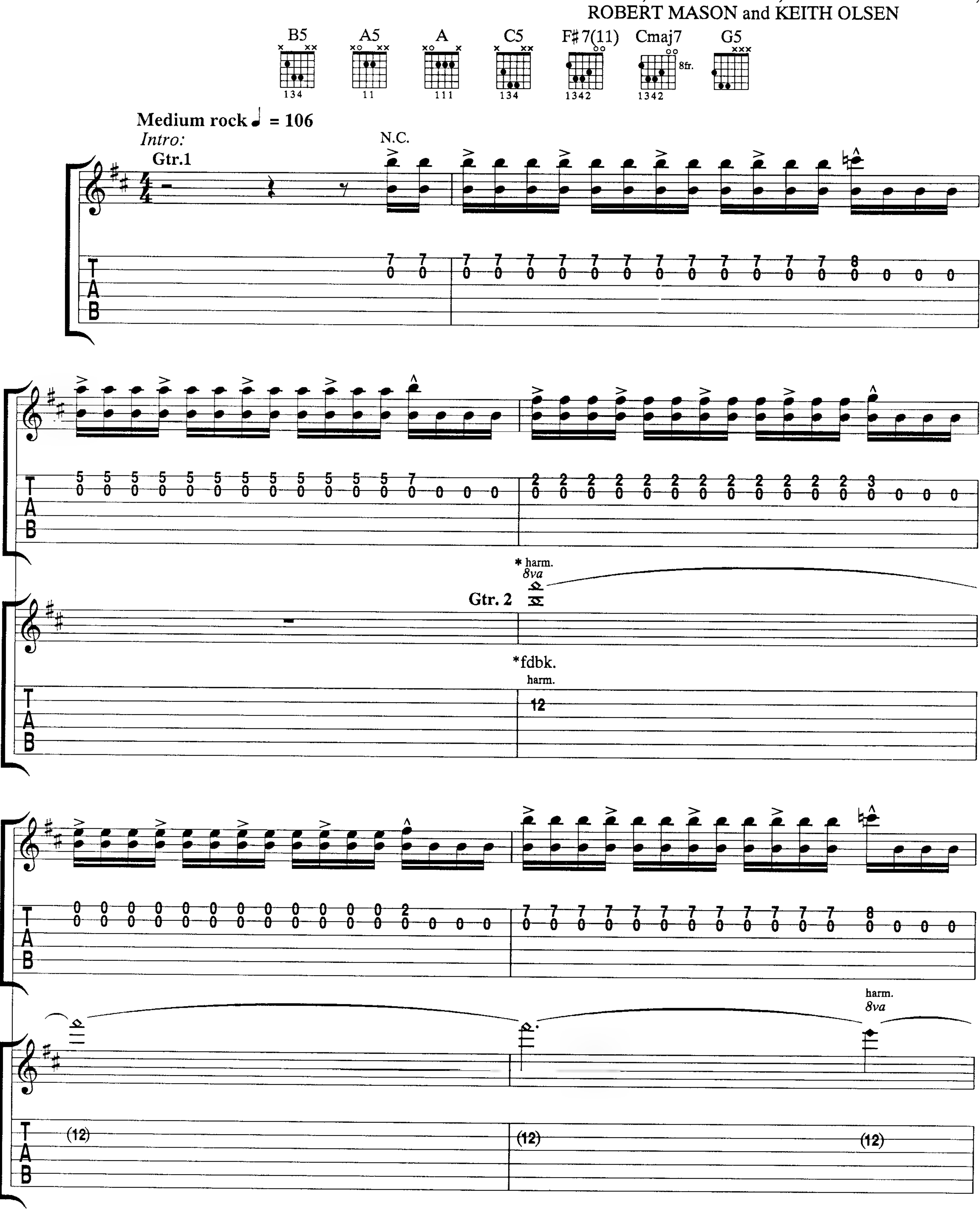

G5
A♭5
B♭5
A5
E5
hold
w/bar
* Hammer onto note, and pull up on bar
* Depress bar before hammering onto note
A.H.
(15ma)
slack
grad. bend
(8va)
* Depress bar before hammering onto note
trem. bar

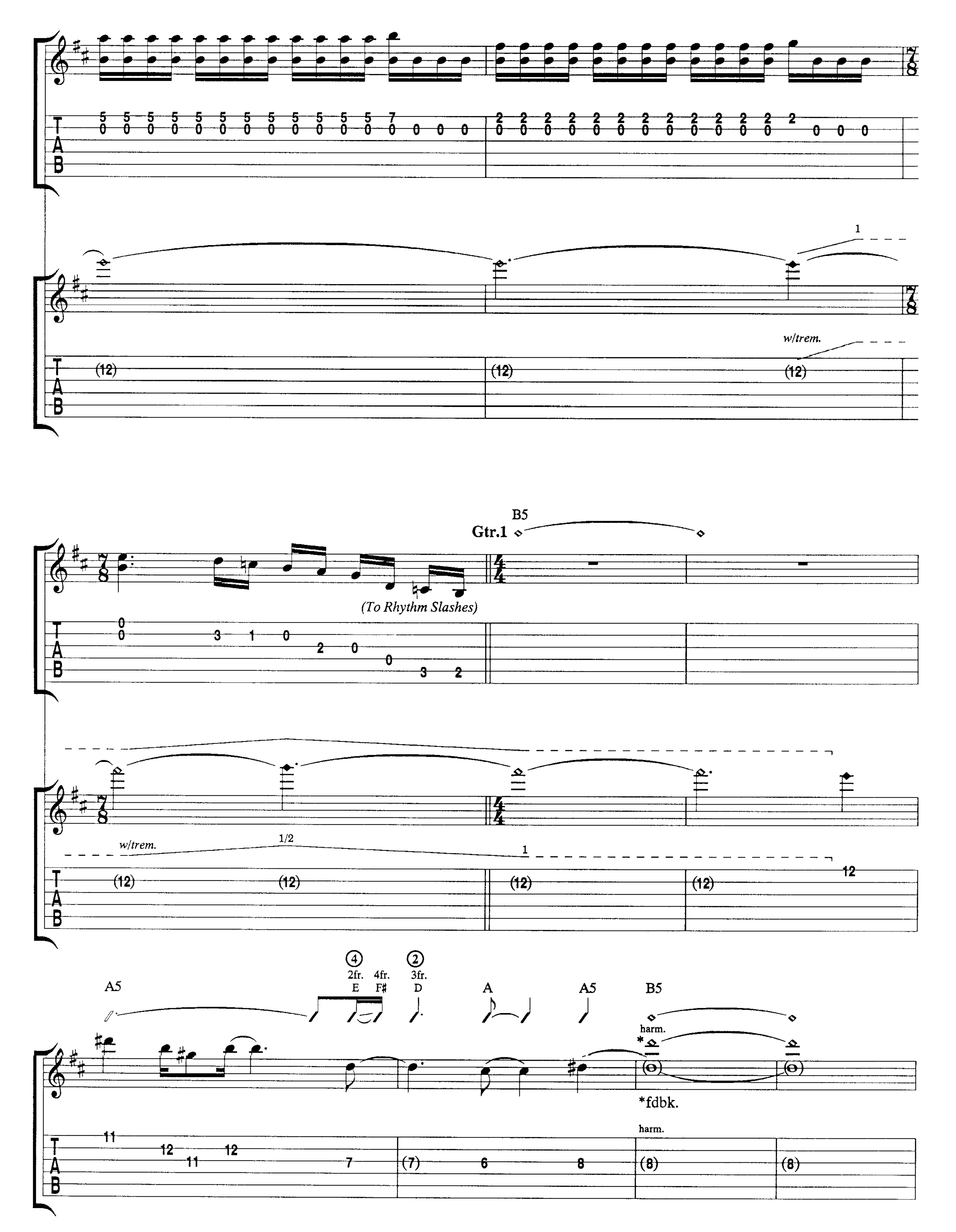

G5
A5 B♭5 A5
G5
E5
1-1/2
2-1/2
1
1/2
hold bend
G5
A5
B♭5
A5
G5
E5
hold bend
1/2
G5


A5
B♭5
A5
G5
E5
trem. bar
w/bar
G5
A5
B♭5
A5
G5
E5
trem. bar
Fade out

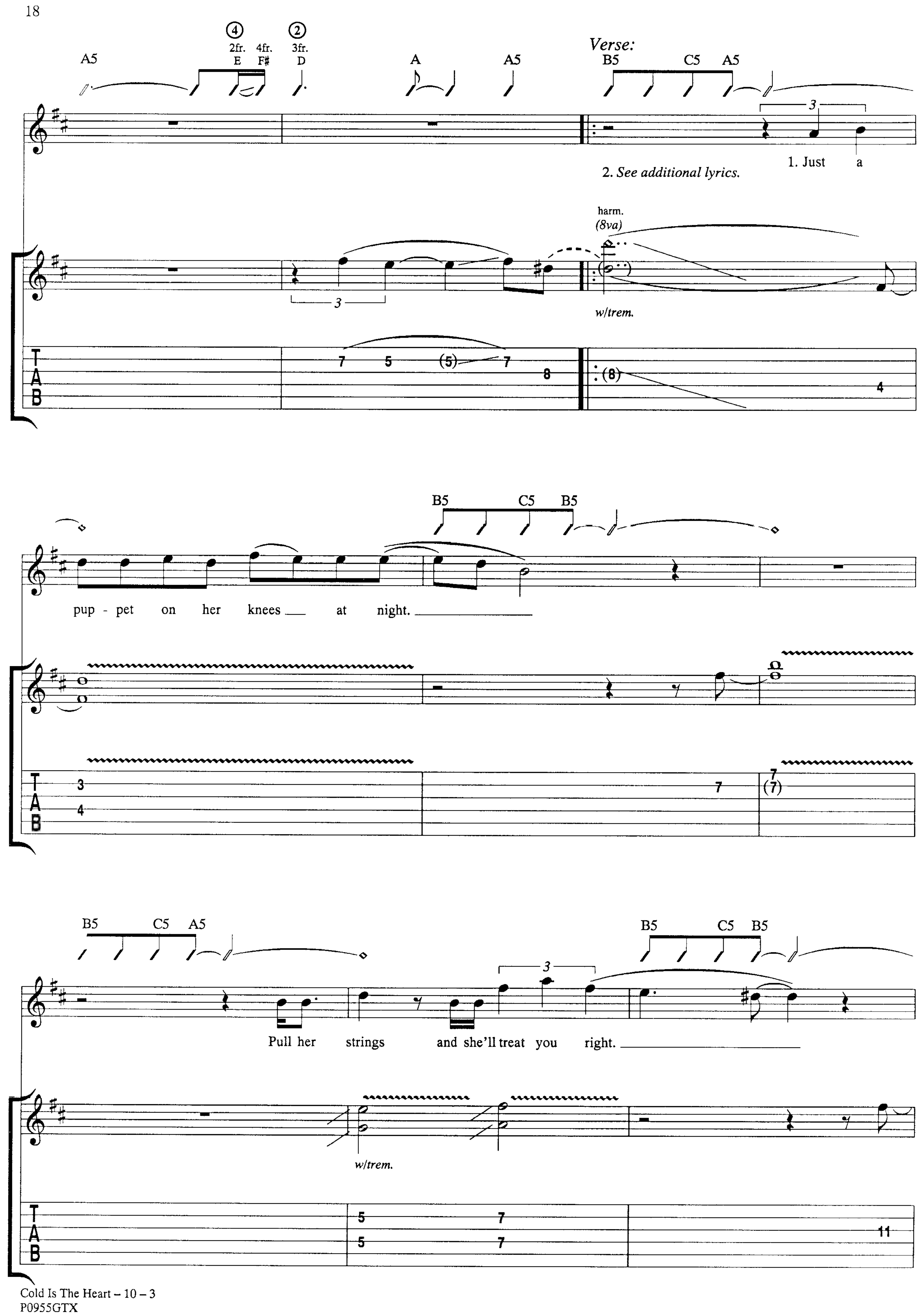
COLD IS THE HEART

Words and Music by
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
ROBERT MASON and KEITH OLSEN

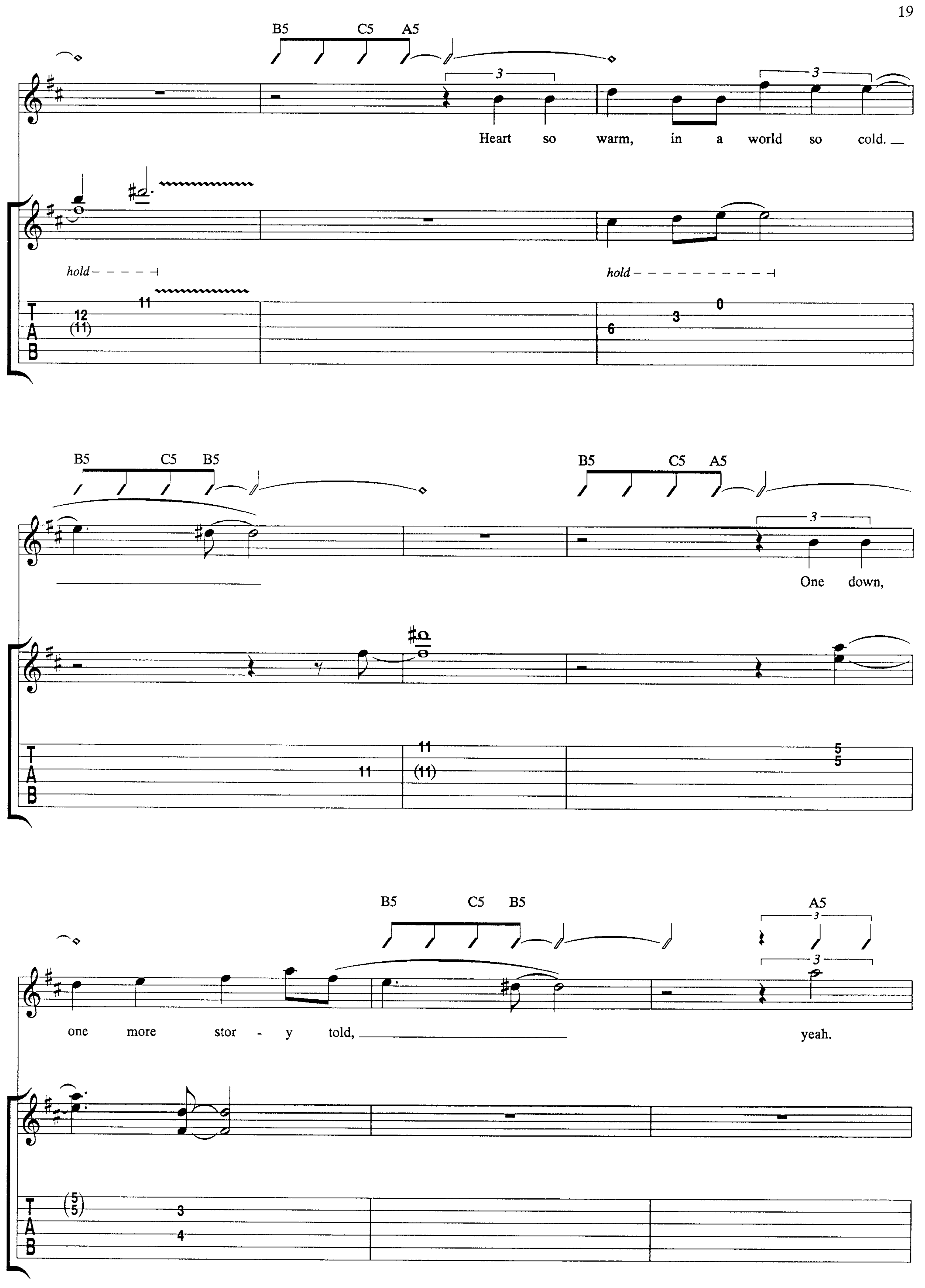




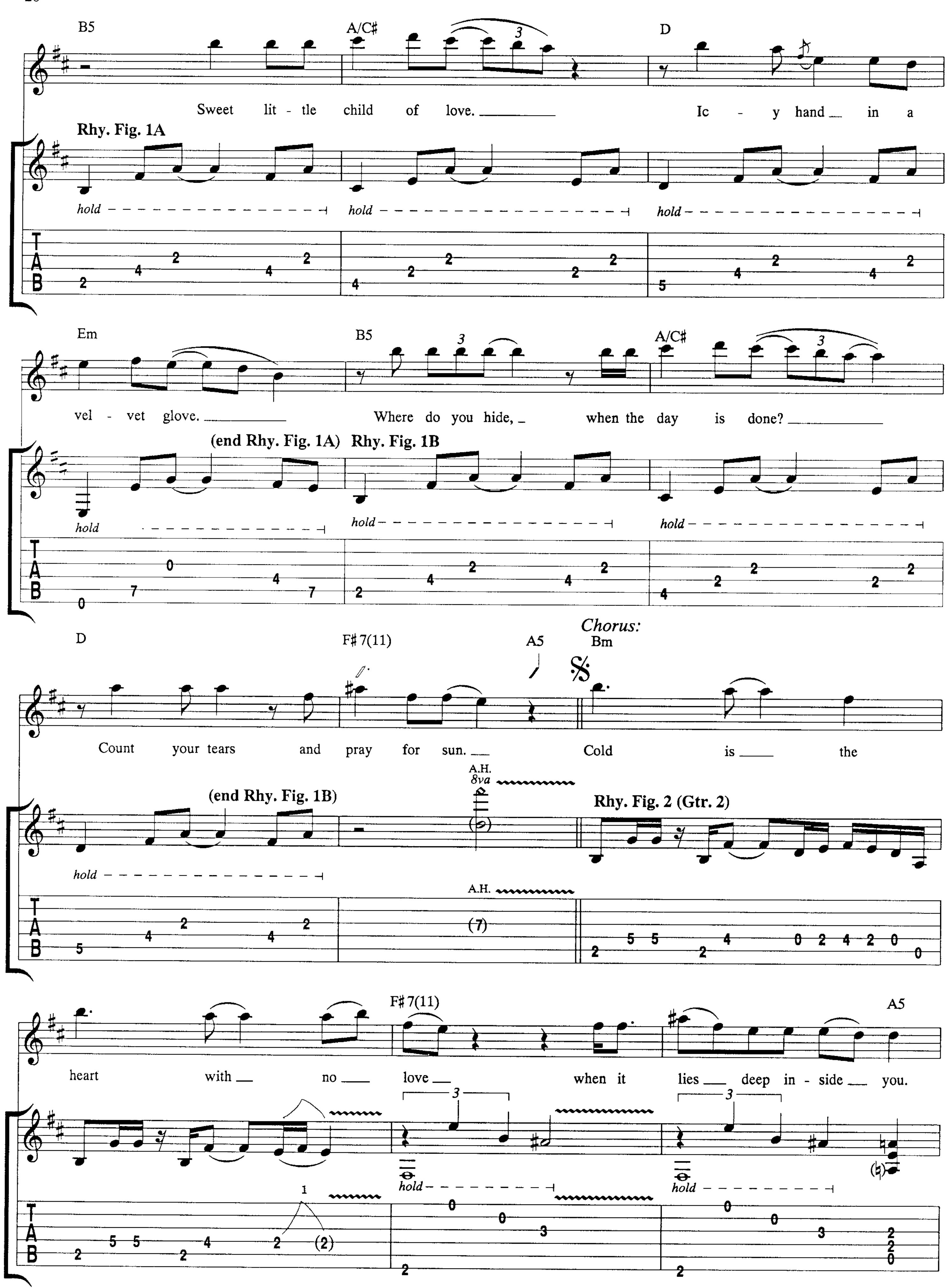
B5
Gtr.1
(To Rhythm Slashes)
w/trem.
1/2
1
A5
2fr.
E
4fr.
F♯
3fr.
D
A
A5
B5
harm.
*fdbk.



A5
4
2fr.
E
4fr.
F♯
2
3fr.
D
A
A5
Verse:
B5
C5
A5
3
1. Just a
2. See additional lyrics.
harm.
(8va)
w/trem.
3
T
A
B
7 5 (5) 7
8
(8)
4
B5
C5
B5
pup - pet on her knees at night.
3
4
7
7
(7)
B5
C5
A5
B5
C5
B5
3
Pull her strings and she'll treat you right.
w/trem.
5
5
7
7
11



B5
C5
A5
Heart so warm, in a world so cold.
hold
hold
B5
C5
B5
B5
C5
A5
One down,
B5
C5
B5
A5
one more stor - y told,
yeah.


B5
A/C#
D
Sweet lit - tle child of love.
Ic - y hand in a
Rhy. Fig. 1A
hold
Em
B5
A/C#
vel - vet glove.
Where do you hide,
when the day is done?
(end Rhy. Fig. 1A)
Rhy. Fig. 1B
hold
D
F#7(11)
A5
Chorus:
Bm
Count your tears and pray for sun.
Cold is the
(end Rhy. Fig. 1B)
A.H.
8va
Rhy. Fig. 2 (Gtr. 2)
hold
F#7(11)
A5
heart with no love
when it lies deep in - side you.
hold

To Coda ⊕

B5 F#7(11)

Cold is the heart with no love, as she

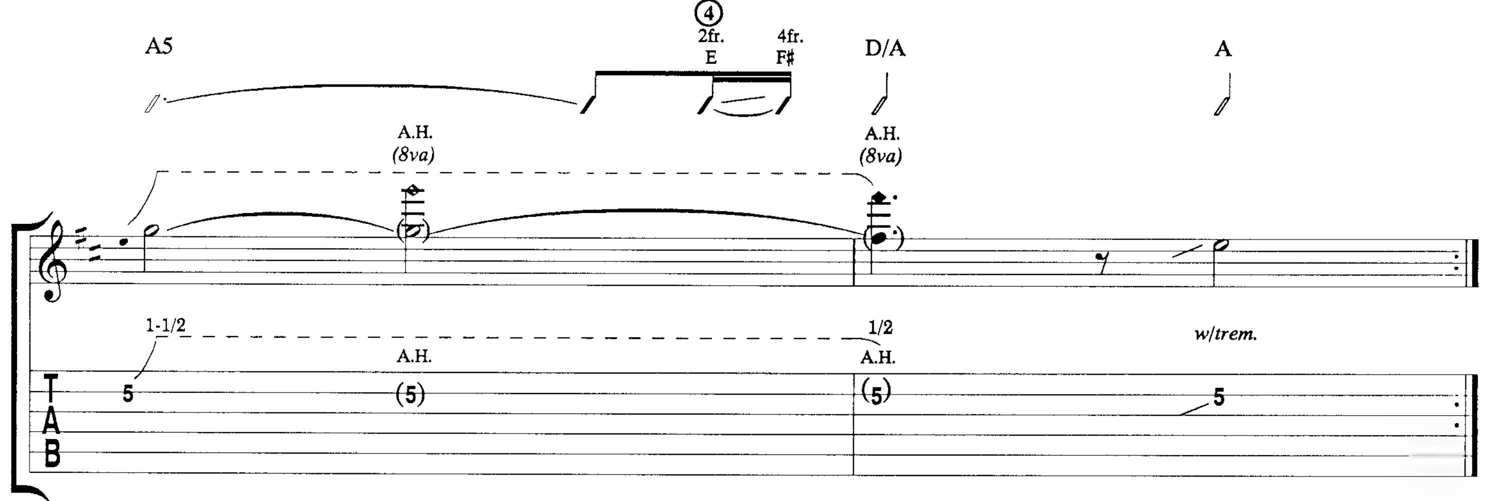
hold

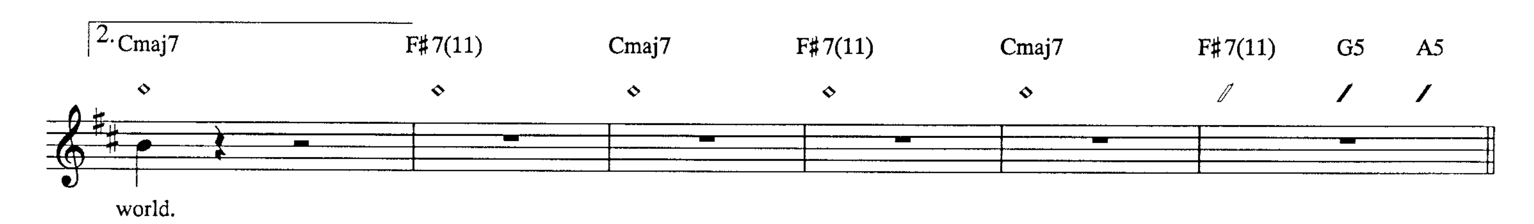
(end Rhy. Fig. 2)

G5 A5 1. B5

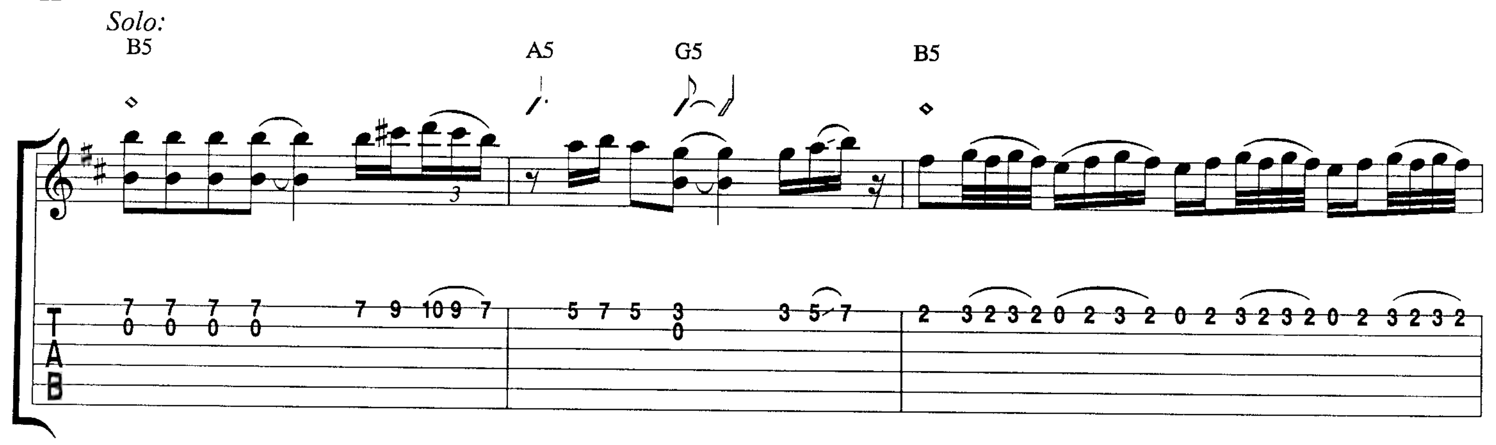
sits on the face of the world.

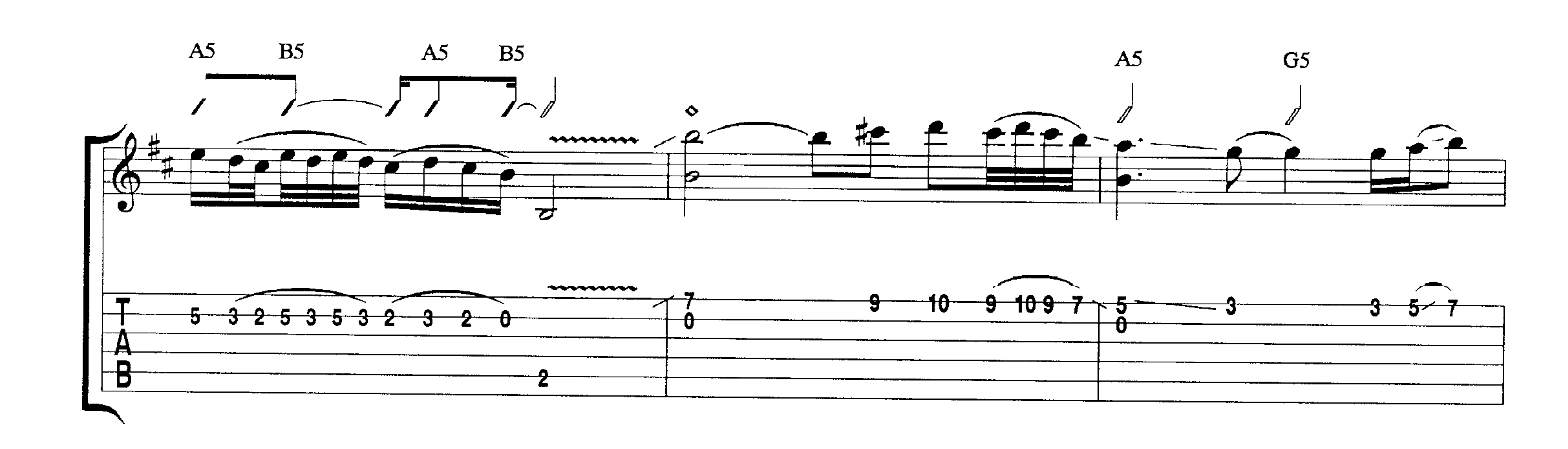
A.H. 8va A.H. 8va

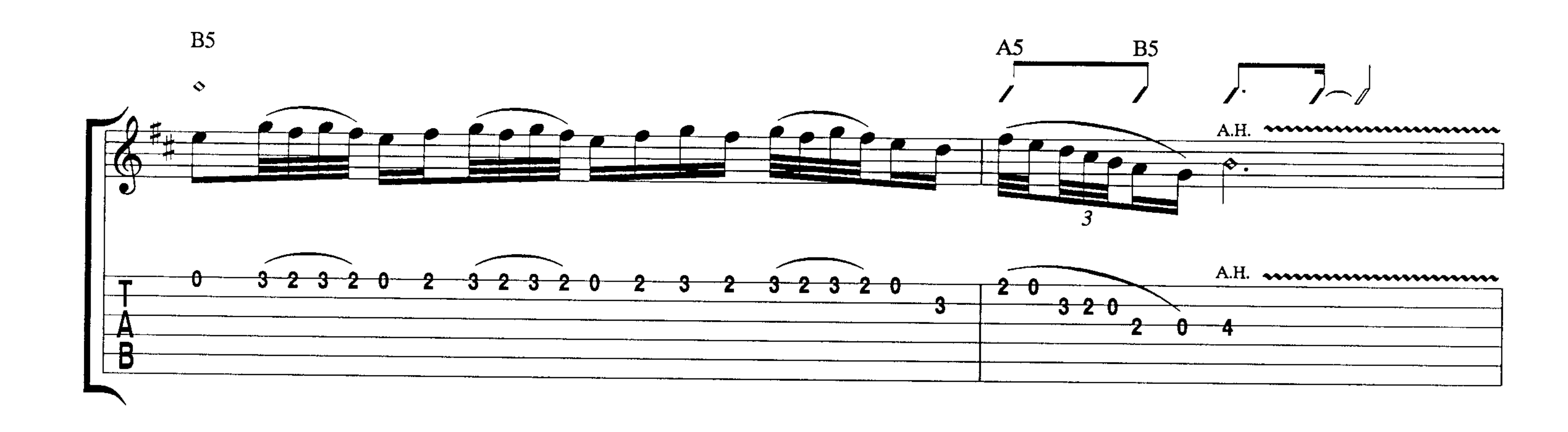


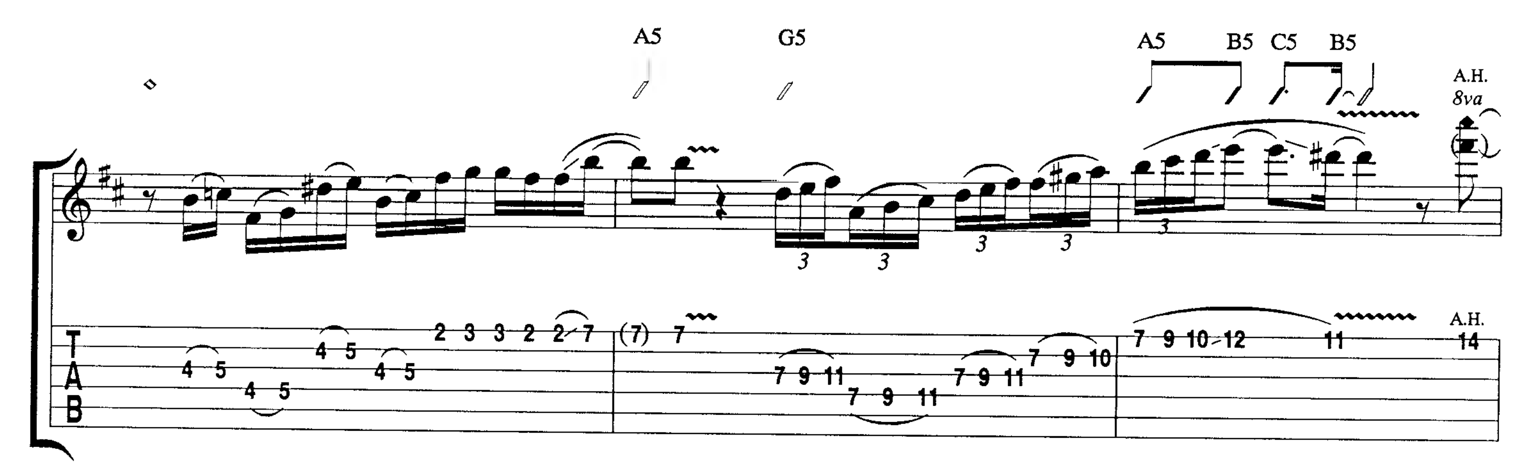


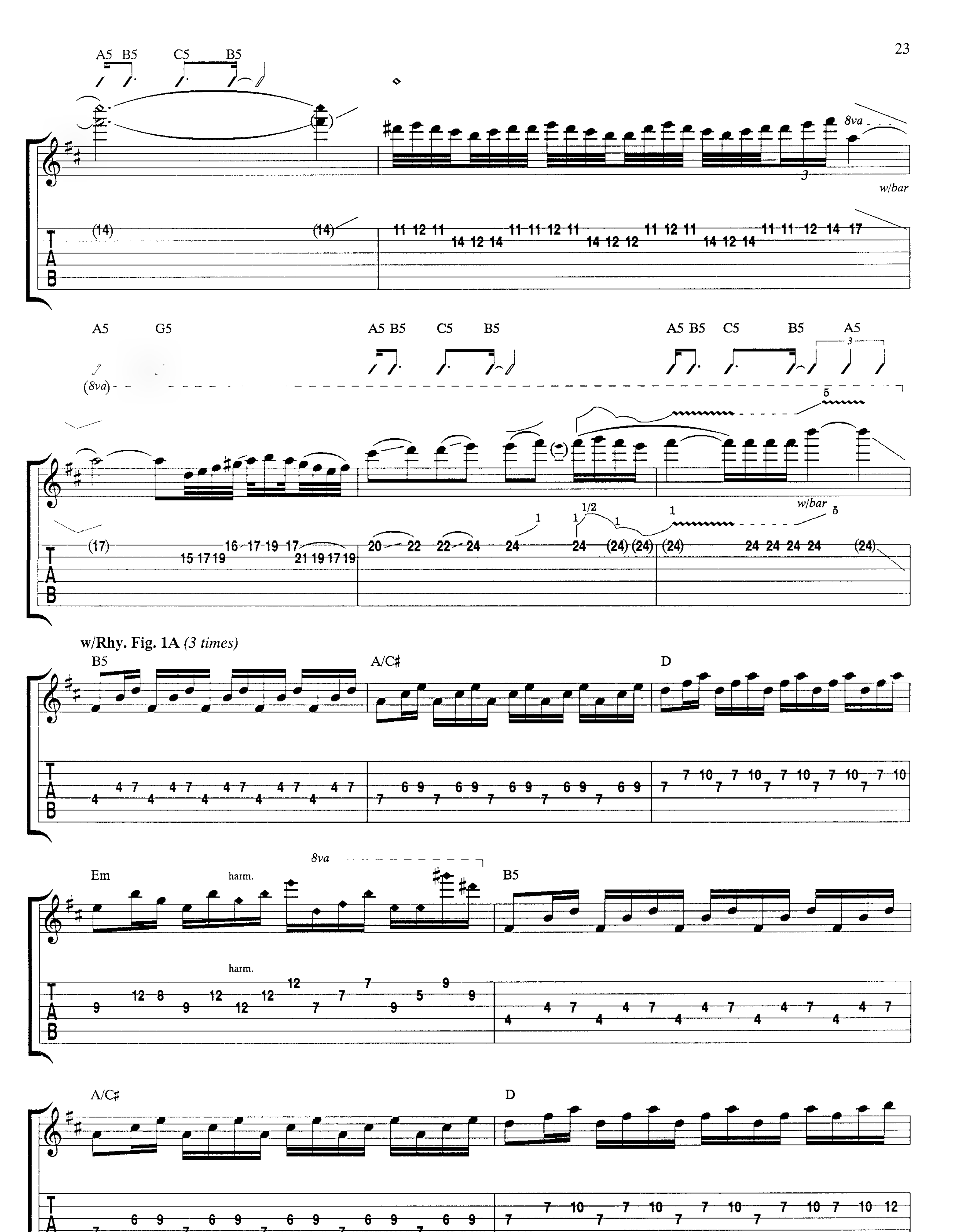

22
Solo:


B5
A5
G5
B5
TAB


A5
B5
A5
B5
A5
G5
TAB

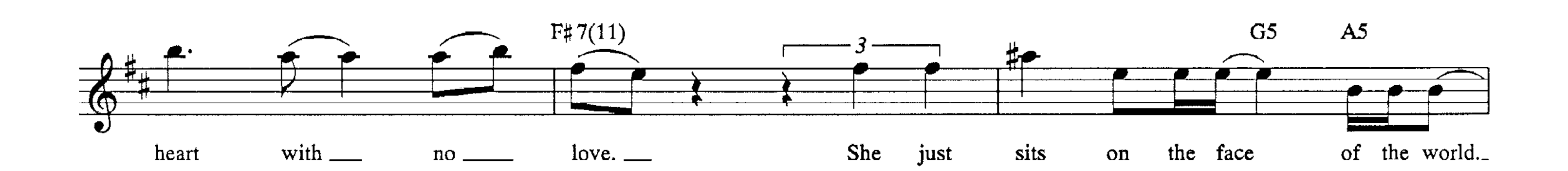

B5
A5
B5
A.H.
A.H.
TAB

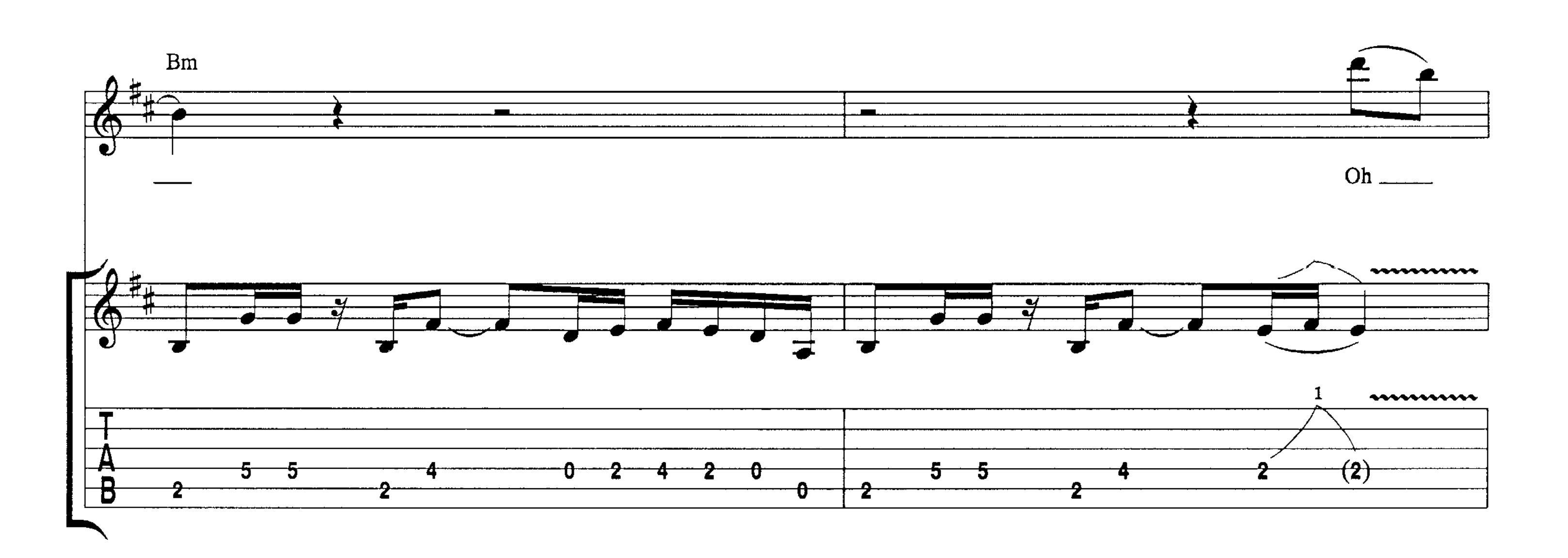

A5
G5
A5
B5
C5
B5
A.H.
8va
A.H.
TAB

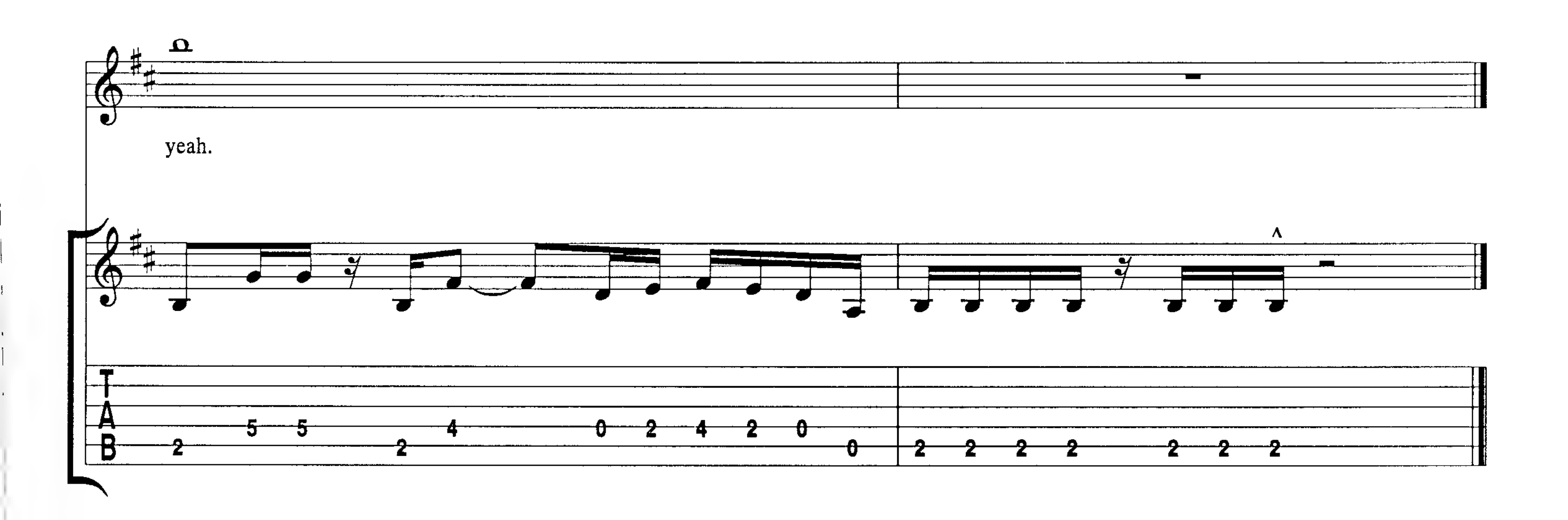

A5 B5 C5 B5
8va
w/bar
A5 G5 A5 B5 C5 B5 A5 B5 C5 B5 A5
(8va)
w/bar
w/Rhy. Fig. 1A (3 times)
B5 A/C# D
Em harm. 8va B5
harm.
A/C# D


Em
B5
A/C♯
Sweet lit - tle child of love.
8va
D
Em
w/Rhy. Fig. 1B
B5
Ic - y hand in a vel - vet glove.
Where do you hide when your
A/C♯
D
w/Fill 1
F♯7(11)
D.S. al Coda
A5
day is done?
Count your tears and pray for sun.
Coda
w/Rhy. Fig. 2 (Gtr. 2)
(F♯7(11))
G5
A5
Bm
sits in the world.
Cold is the heart with no
Gtr. 2
Fill 1
8va throughout





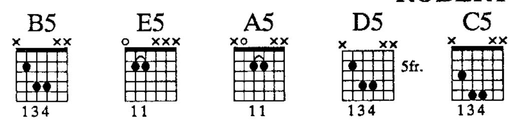




Verse 2:
Ride the daily bump and grind.
What's your price for a chance to mainline?
Tonight's desires could be the last.
Silent eyes of a checkered past.
Is your life just a test of time?
Faded days there to ease your mind.
What can you do when you're near the end?
Try so hard but you can't pretend.

NO GOOD

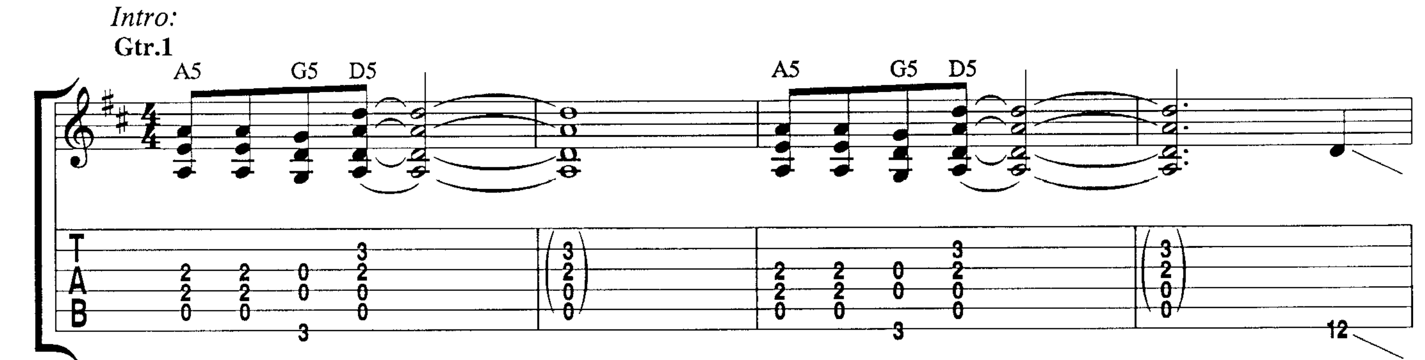
Words and Music by
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
ROBERT MASON and KEITH OLSEN

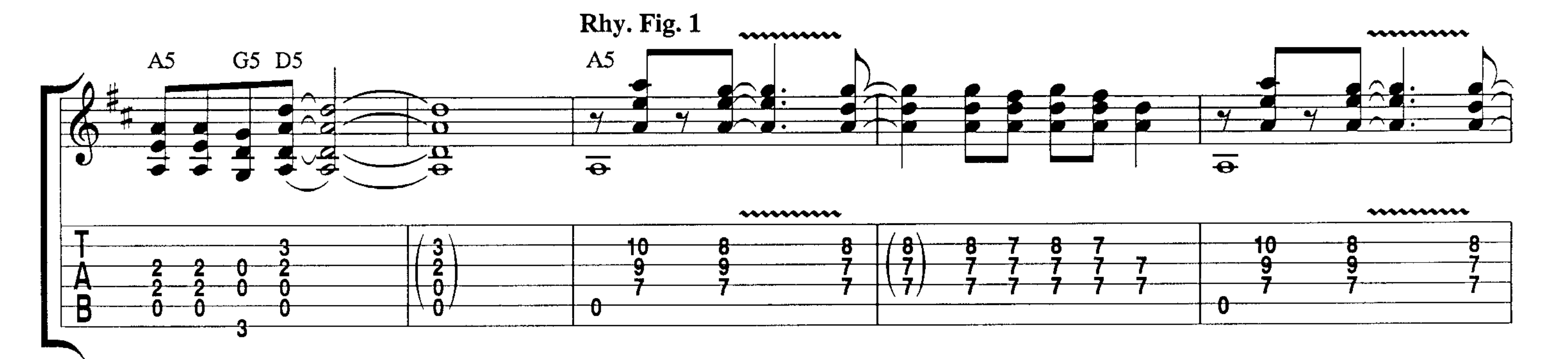


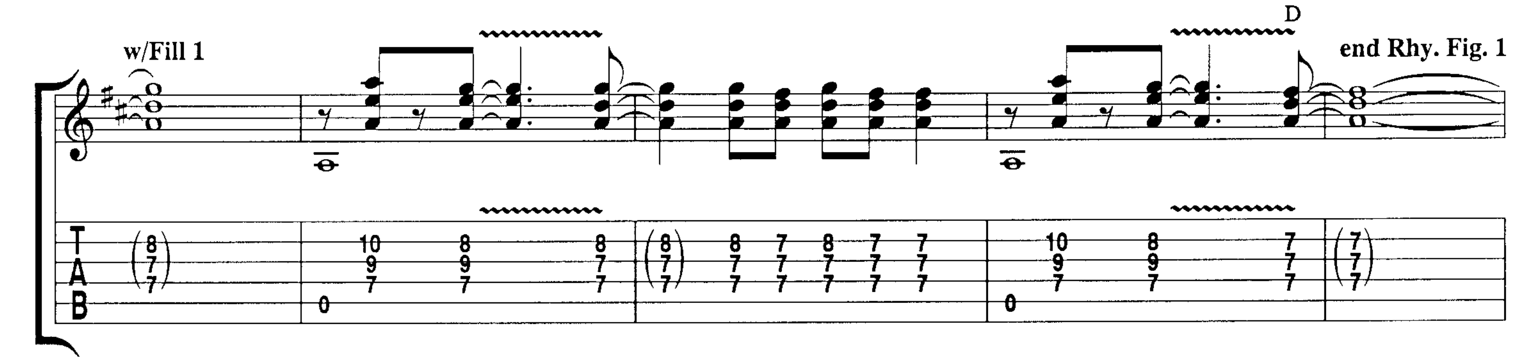
Tune Down 1/2 Step
⑥= E♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭

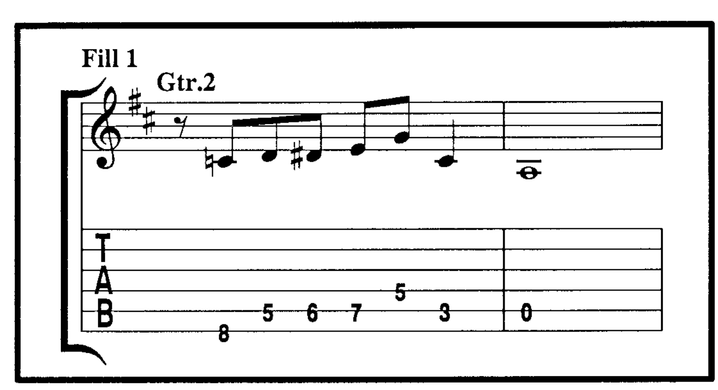
Moderate rock ♩ = 120

Intro:



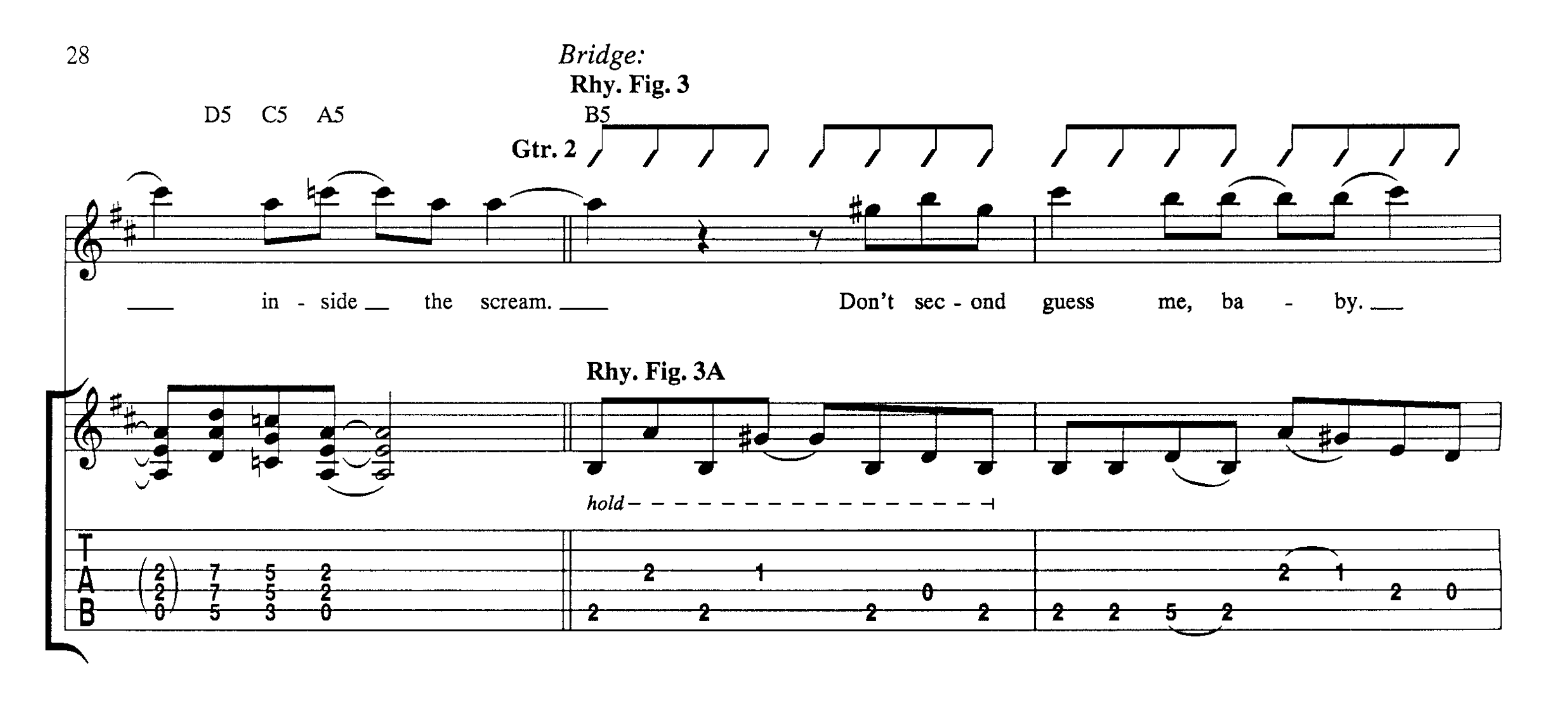


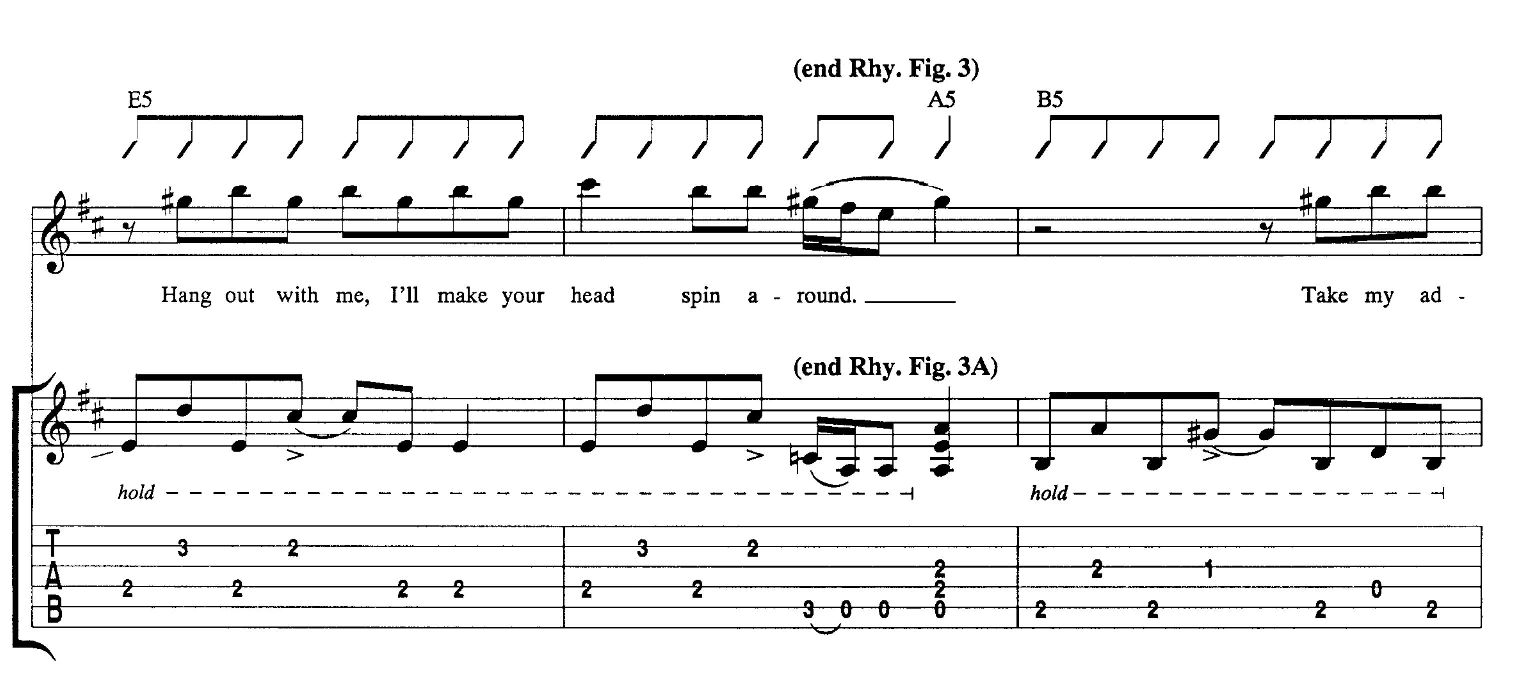


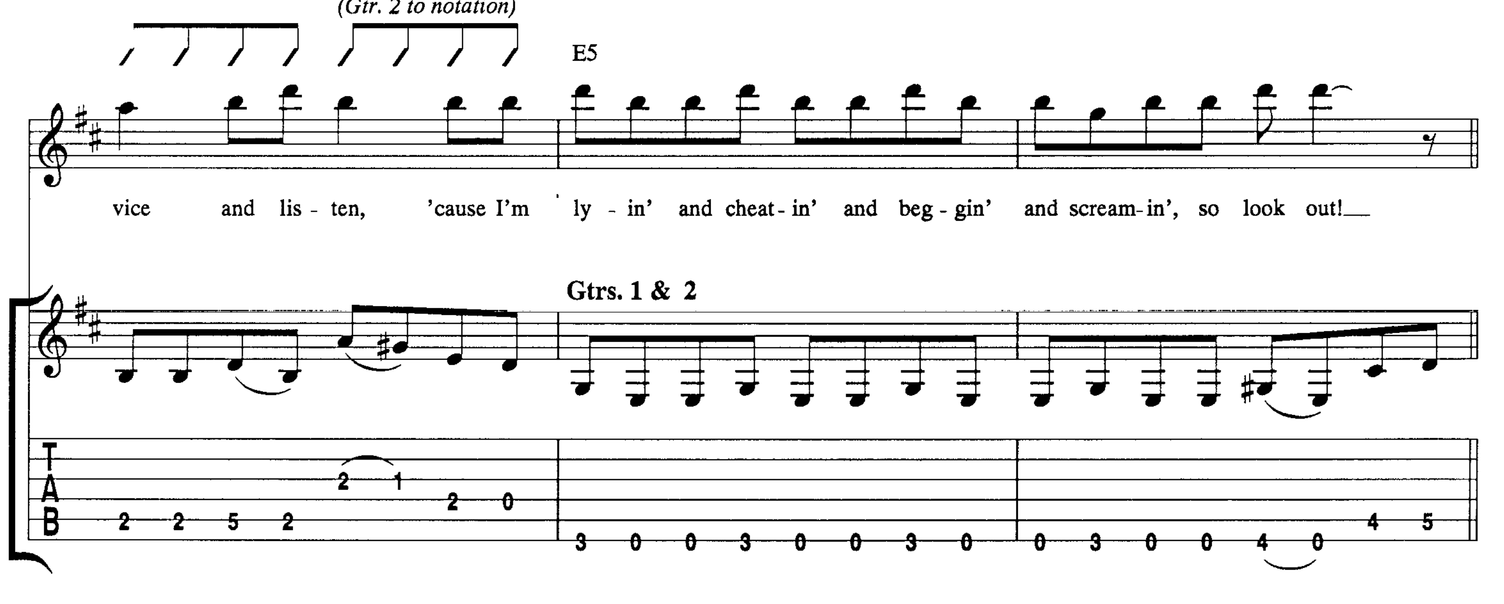




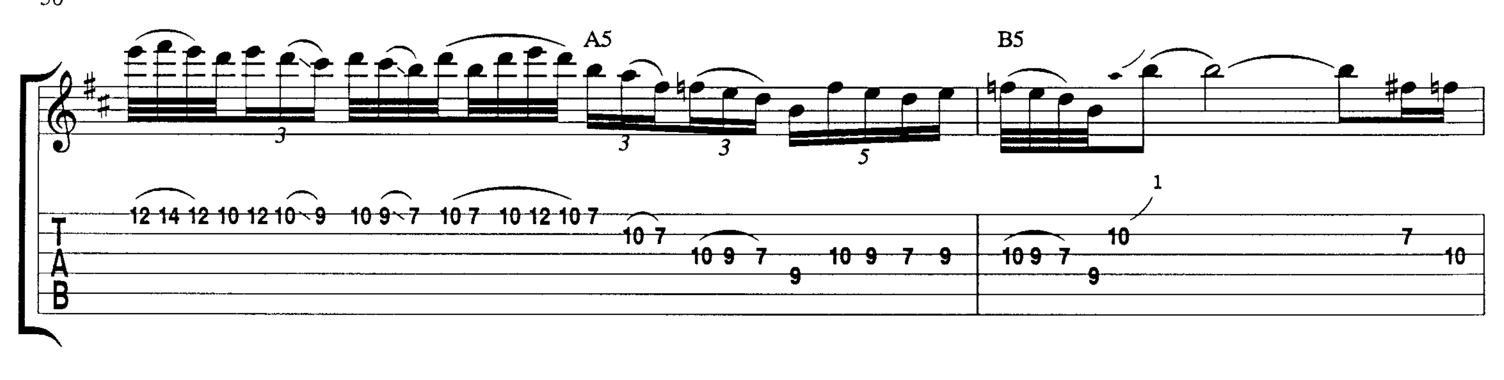
Verse:
D5 A5
1. Got - ta nas - ty dis - pos - i - tion. Al - ways look-
2. See addidional lyrics.
Rhy. Fig. 2
A.H.
- in' for a thrill. Ran a tab from ev - 'ry bar stool, ain't nev - er
paid my bill. Sell - ing drugs in - side the school yard, in ev - 'ry
(end Rhy. Fig. 2)
night - mare that you dream. I'm al - ways in and out of trou - ble. I'm the fear
D5 C5 A5
T
A
B

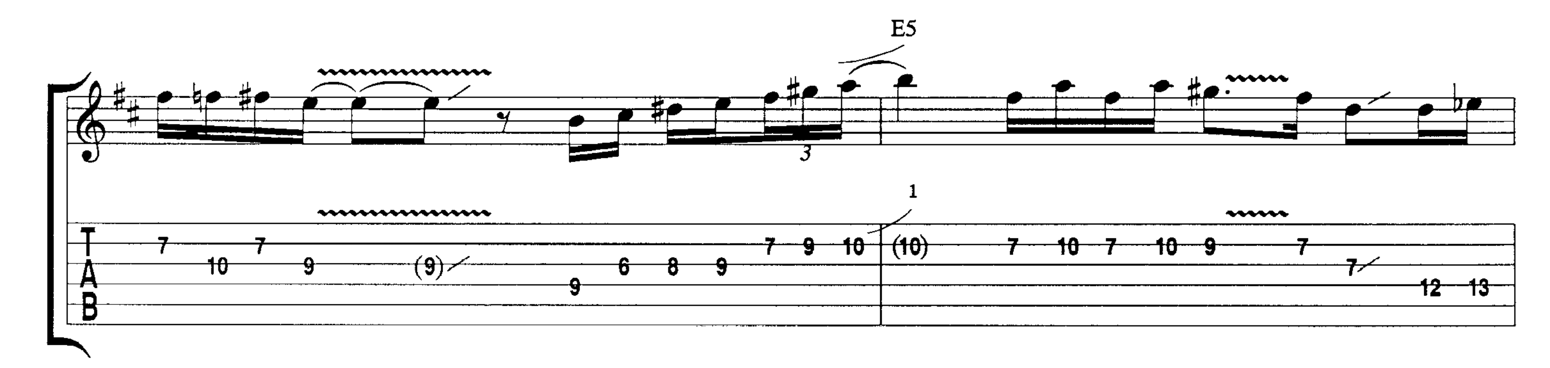

Bridge:
Rhy. Fig. 3
D5 C5 A5
B5
Gtr. 2
inside the scream.
Don't sec-ond guess me, ba-by.
Rhy. Fig. 3A
hold

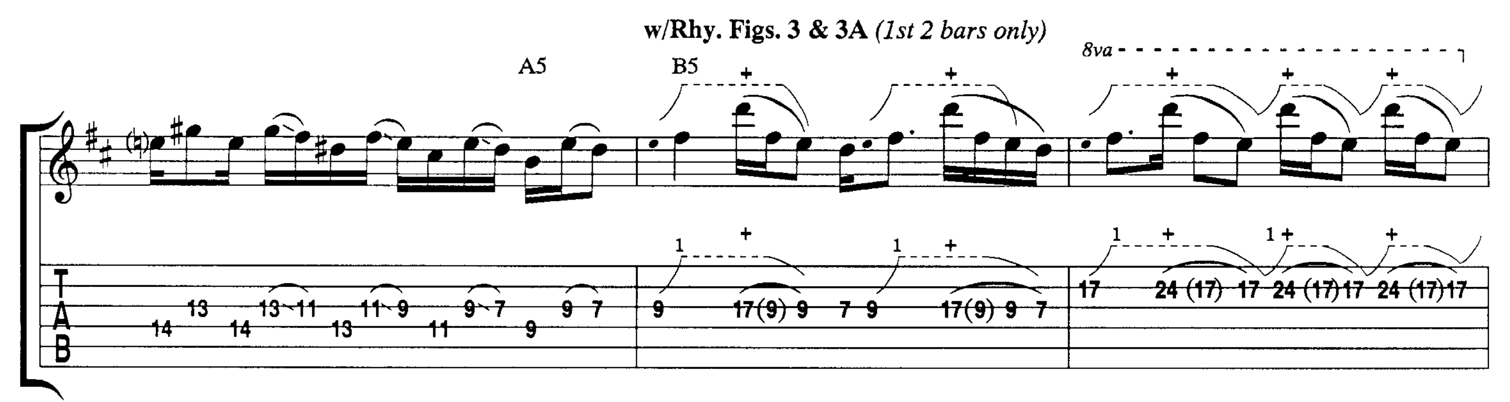

(end Rhy. Fig. 3)
E5
A5
B5
Hang out with me, I'll make your head spin a-round.
Take my ad-
(end Rhy. Fig. 3A)
hold
hold

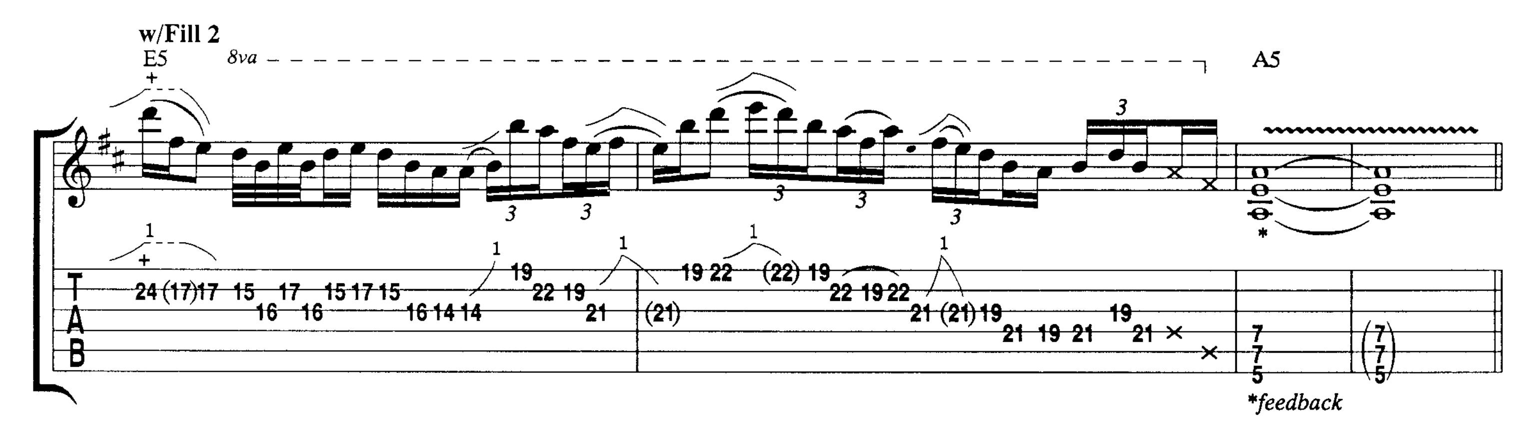

(Gtr. 2 to notation)
E5
vice and lis-ten, 'cause I'm ly-in' and cheat-in' and beg-gin' and scream-in', so look out!
Gtrs. 1 & 2

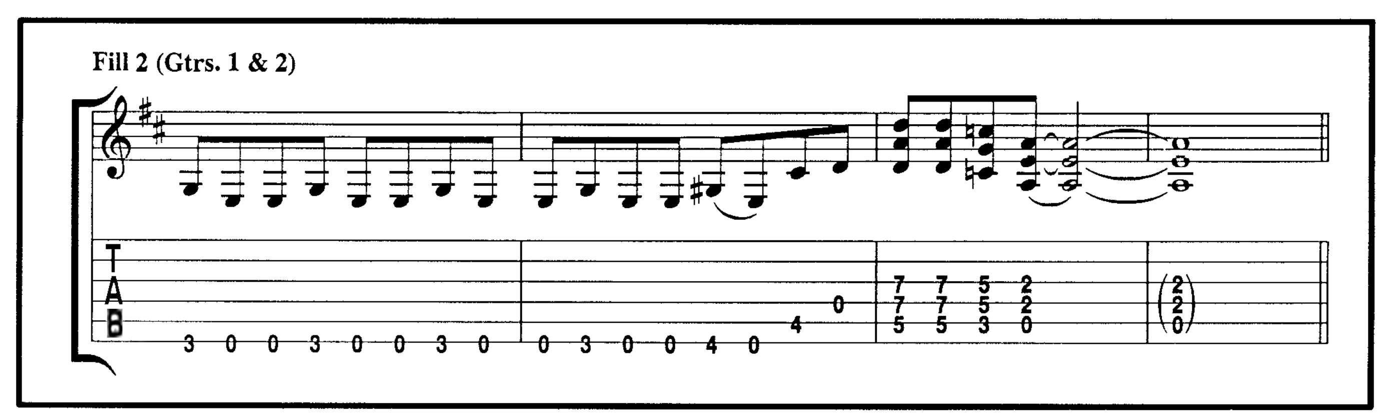

Chorus:
w/Rhy. Fig. 1
A5
w/Fill 1
No good will ev - er come from lov - in' me. No good, I'll nev - er treat you right.
To Coda
1.
No good. For - get a-bout your wor - ries, ba - by. Hold on, and get read - y to ride.
2.
And get read - y to ride.
w/Rhy. Figs. 3 & 3A (3 times)
Solo:
B5
Gtr. 3
*gliss w/left hand while flicking p/u selector on & off
E5
A5
B5
1/2
E5


A5
B5
TAB


E5
TAB


w/Rhy. Figs. 3 & 3A *(1st 2 bars only)*
A5
B5
8va
TAB


w/Fill 2
E5
8va
A5
TAB
*feedback


Fill 2 (Gtrs. 1 & 2)
TAB



D5 C5 A5

D5 A5

D.S. 𝄋 *al Coda*

Got - ta glove - box full of war - rants.

I'll a - buse ___ you 'till you die.

gliss.

TAB

7 7 5 2
7 7 5 2
5 5 3 0

(2)
(2)
(0)

(2)
(2)
(0)

(1) (13)

𝄌
Coda

(A5)

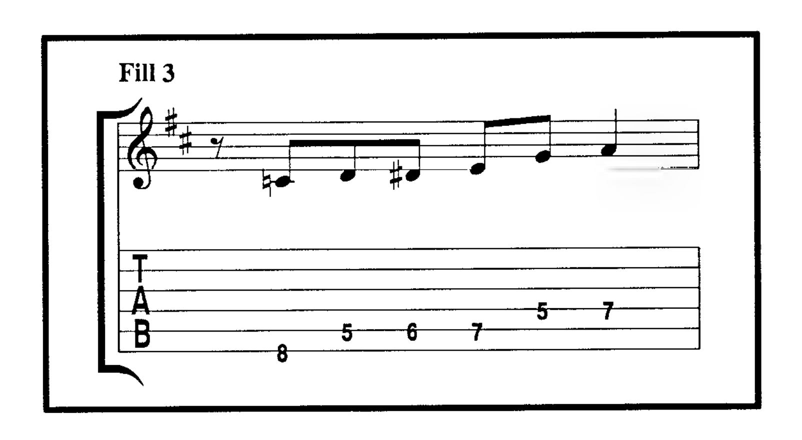
w/Fill 3

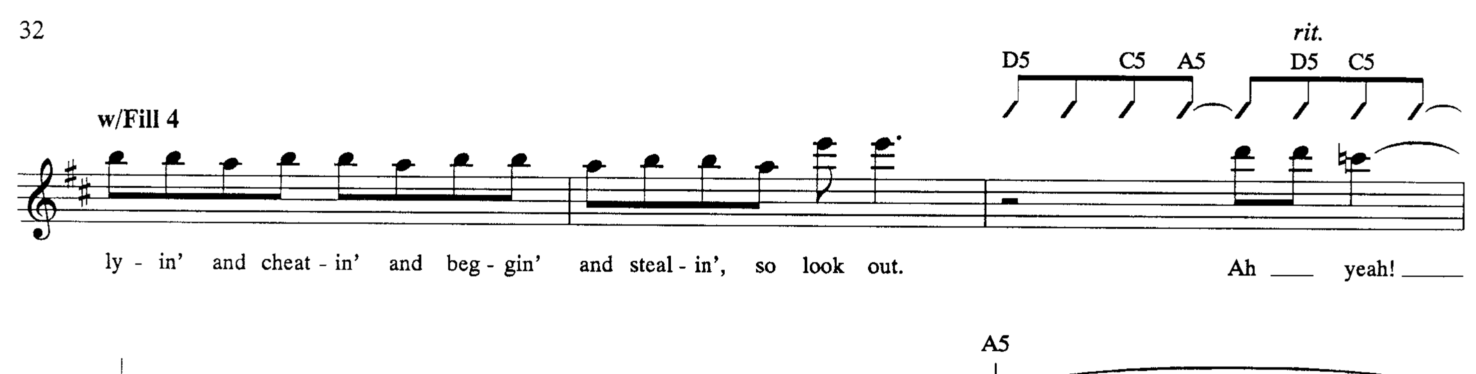
w/Rhy. Fig. 1

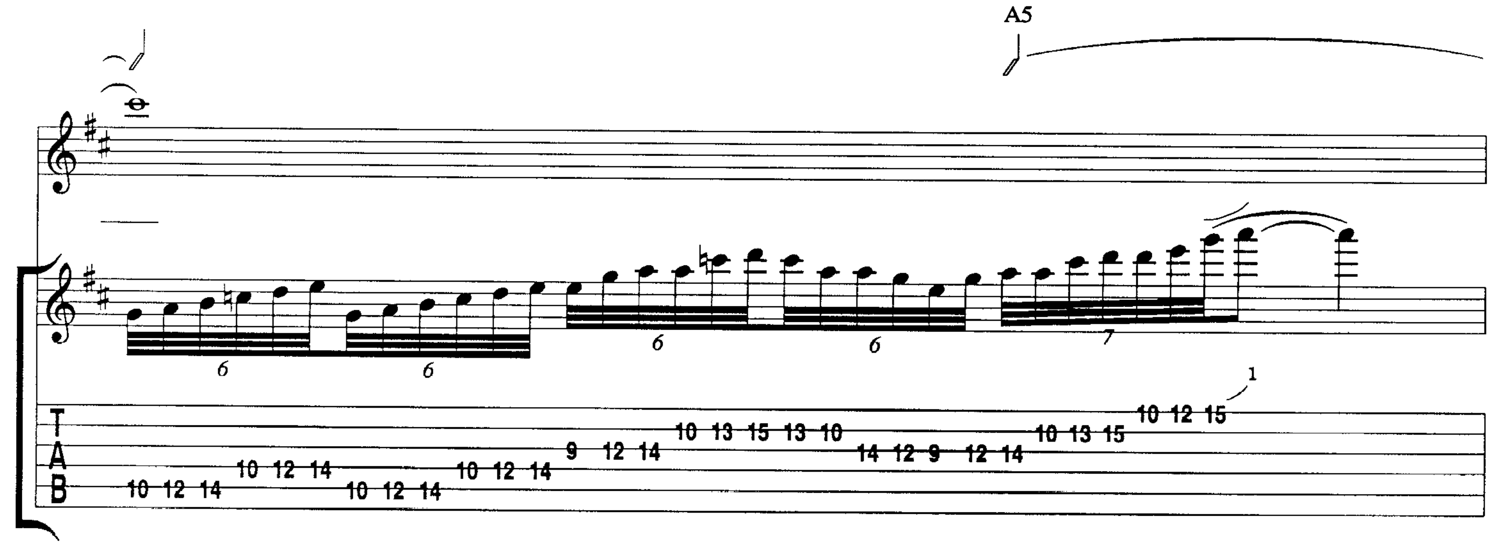
___ Hold on ___ and get read - y to ride. ___ No ___ good, ___ will ev - er come from lov - in' me.

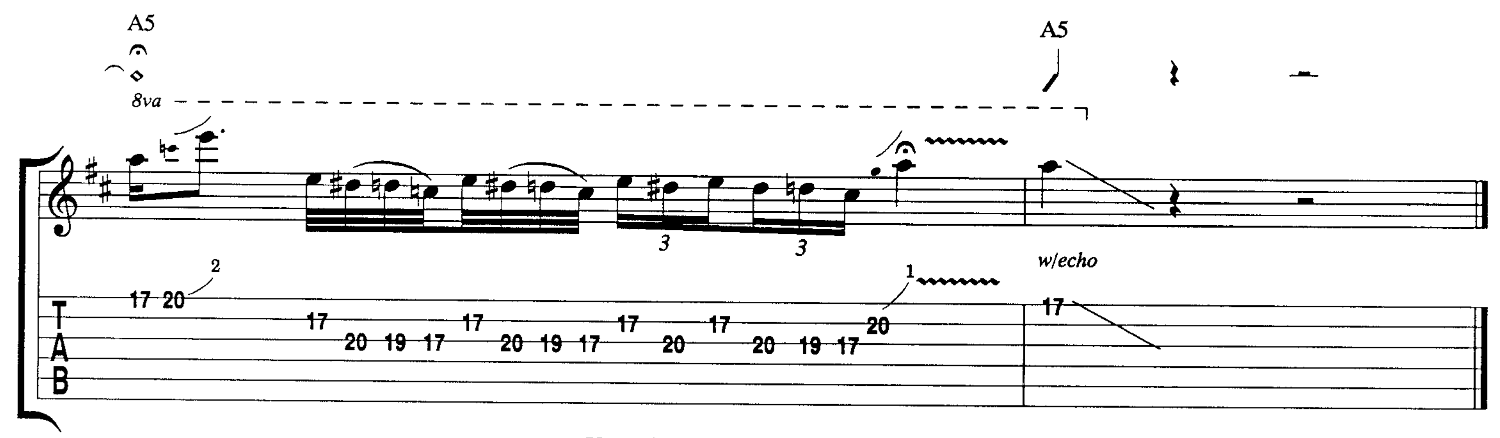
w/Fill 1

No ___ good. ___ I'll nev - er treat you ___ right. No ___ good. ___ For - get a - bout your wor - ries 'cause I'm

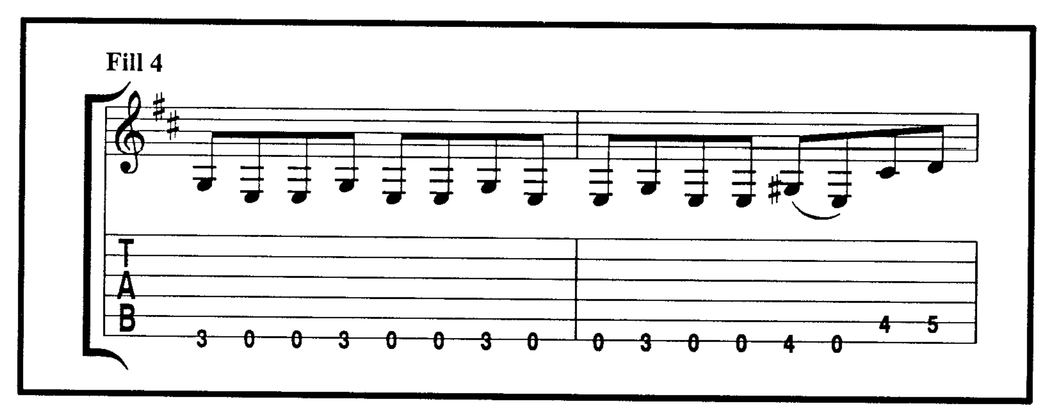


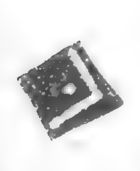
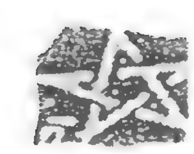


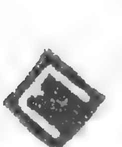


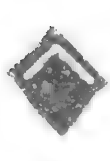
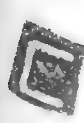


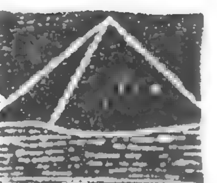
Verse 2:
I'm the evil in the Bible.
Go to church but never pray.
I'm a sister with a habit.
I'm a preacher never saved.
I stay out late and come home early.
Gonna rain on your parade.
I'm the finger on your trigger.
Better watch out what you say.
(To Bridge:)

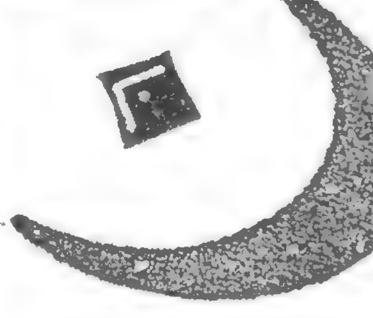
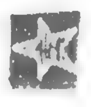
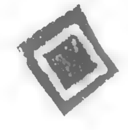




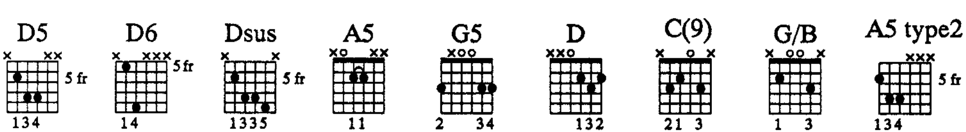





TIE YOUR MOTHER DOWN

Words and Music by
BRIAN MAY

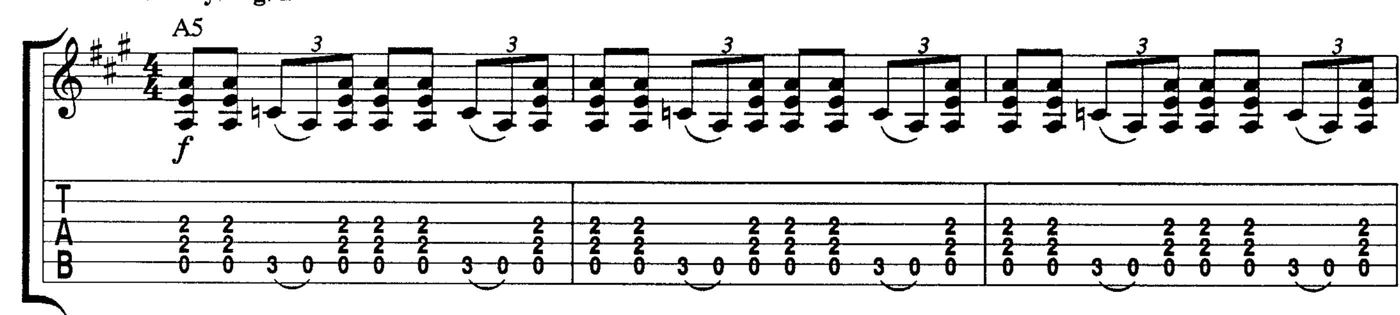


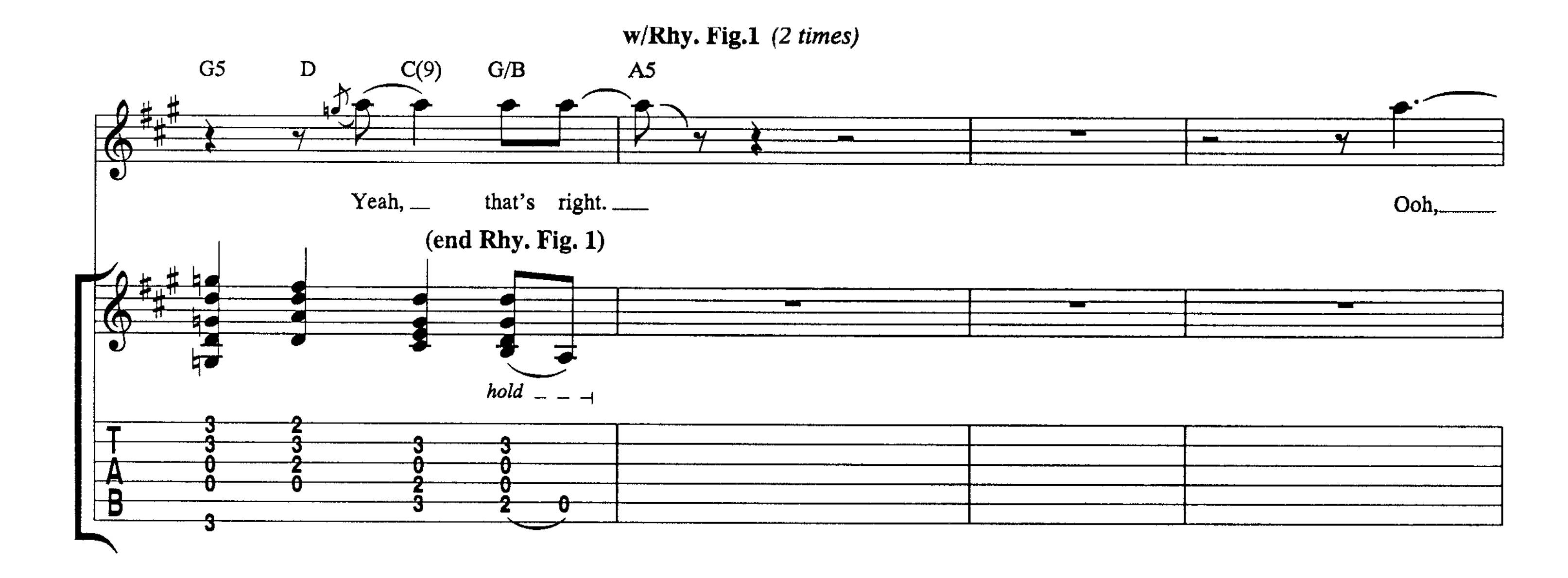
Moderately fast rock ♩ = 136

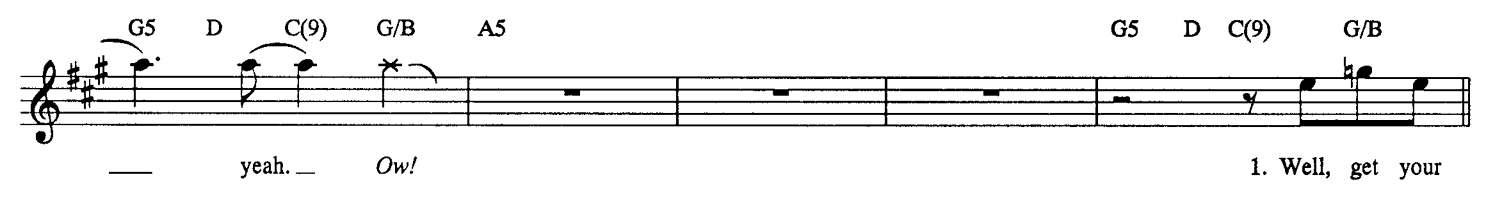
Triplet feel

Intro:

Gtr.1 Rhy. Fig. 1





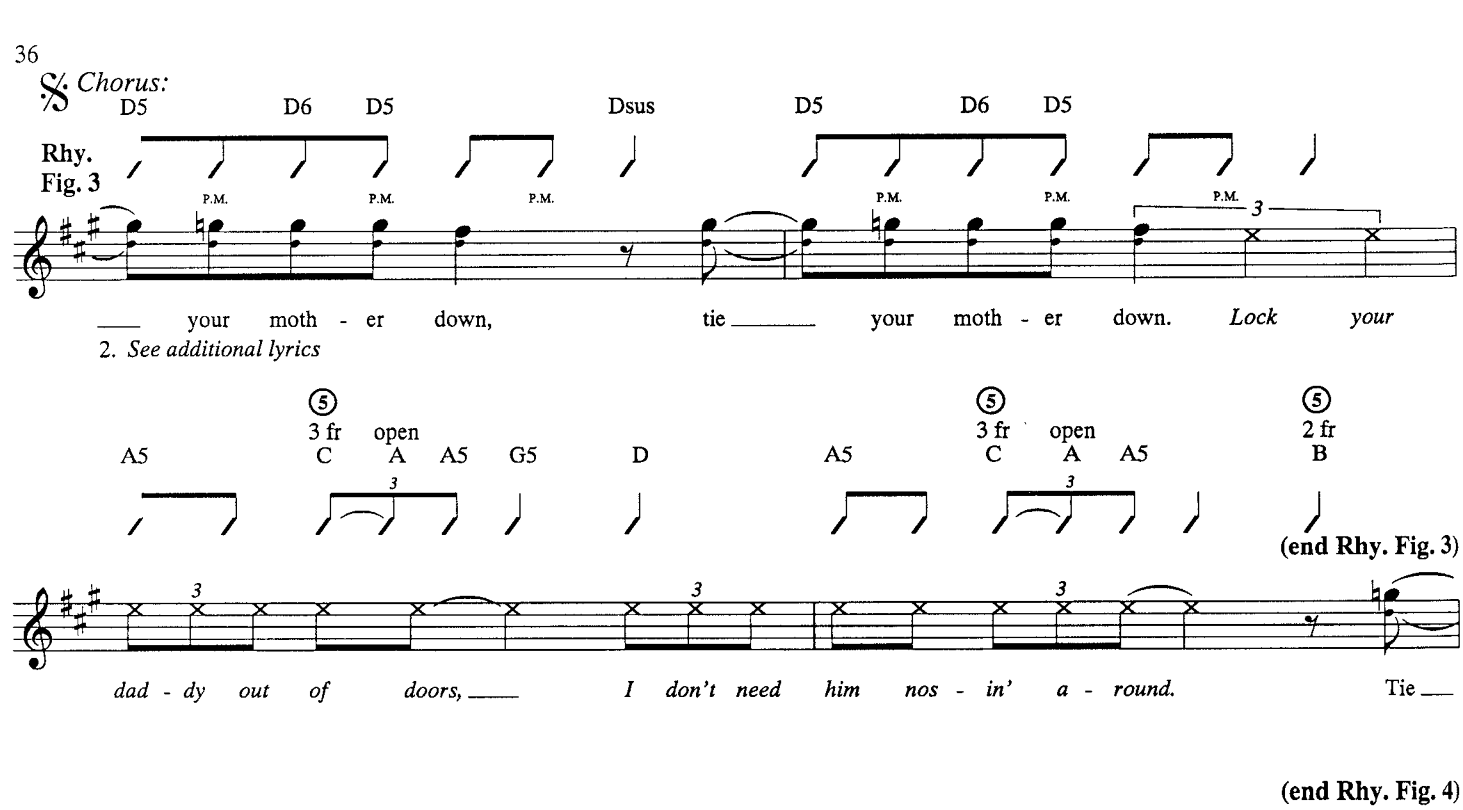


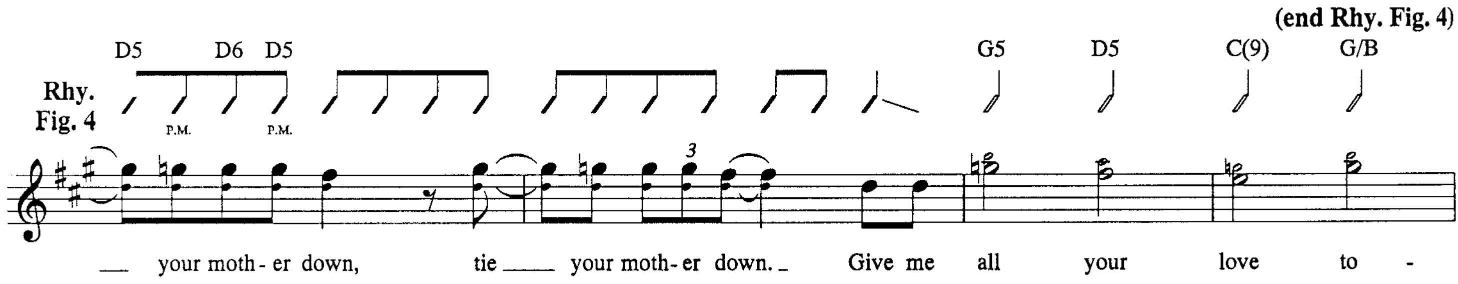
Verse 1:

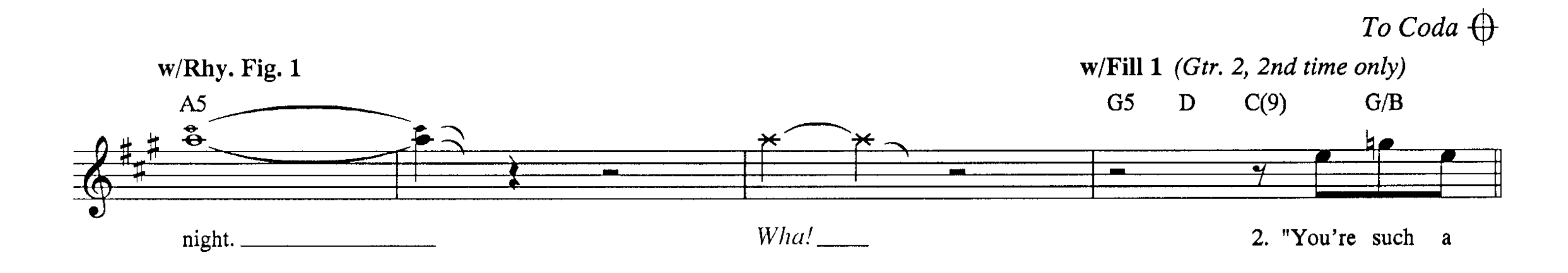
w/Rhy. Fig. 1 *(Gtr.1, 2 times)*

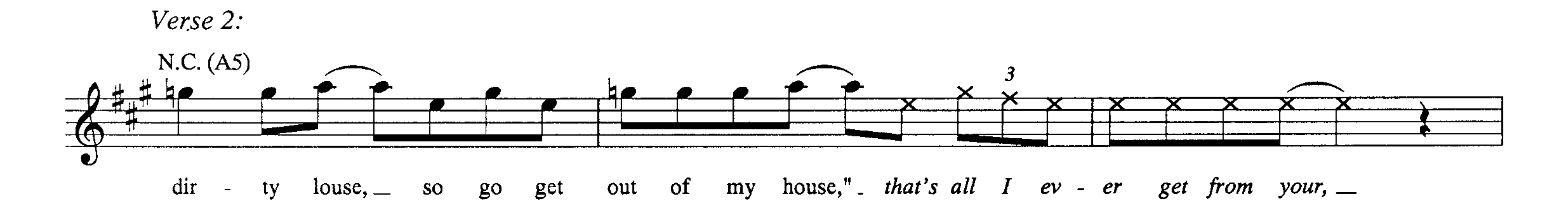


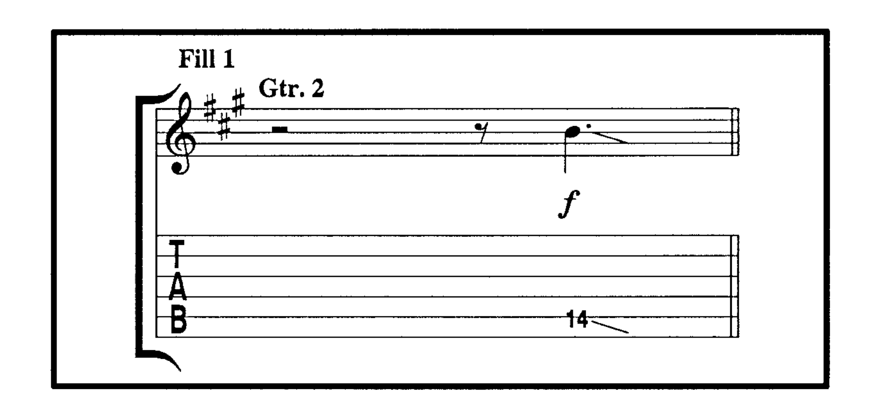

D C(9) G/B A5
I got my tim - in' right, I got my act down tight, it's got
to be to - night, my lit - tle school babe.
G5 D C(9) G/B
Your
E5
ma - ma says you won't, and your dad - dy says you don't, but I'm boil -
P.M.
P.M.
in' up in - side, and no way I'm gon - na lose out this time.
G5
(end Rhy. Fig. 2)
rake
P.M.
P.M.
A5
No way.
Tie
semi - harm.


Chorus:
D5 D6 D5 Dsus D5 D6 D5
Rhy. Fig. 3
P.M. P.M. P.M. P.M. P.M. P.M.
your moth - er down, tie your moth - er down. Lock your
2. See additional lyrics
3 fr open 3 fr open 2 fr
A5 C A A5 G5 D A5 C A A5 B
(end Rhy. Fig. 3)
dad - dy out of doors, I don't need him nos - in' a - round. Tie


(end Rhy. Fig. 4)
D5 D6 D5 G5 D5 C(9) G/B
Rhy. Fig. 4
P.M. P.M.
your moth - er down, tie your moth - er down. Give me all your love to -

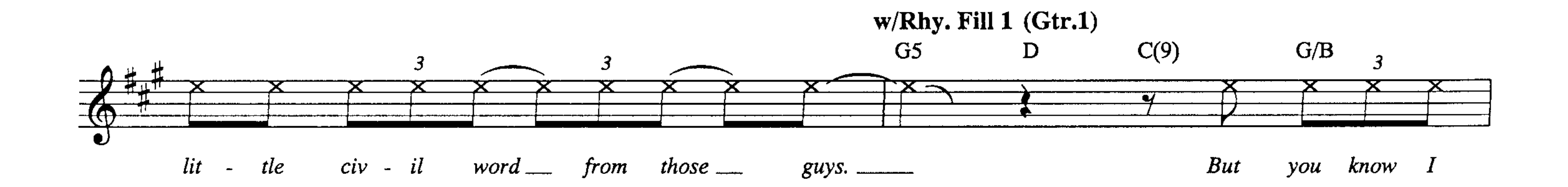

To Coda
w/Rhy. Fig. 1
w/Fill 1 (Gtr. 2, 2nd time only)
A5 G5 D C(9) G/B
night. Wha! 2. "You're such a

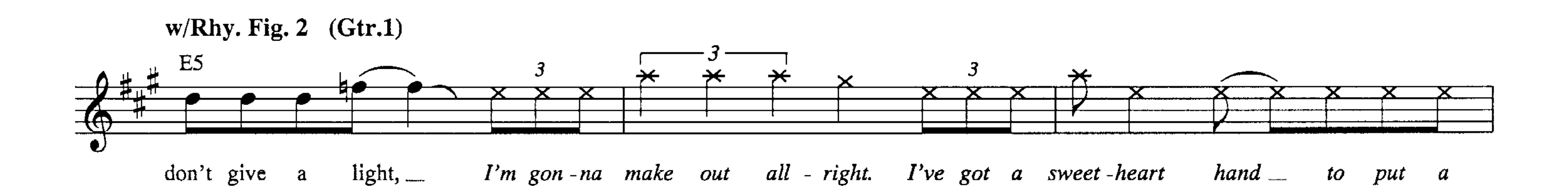

Verse 2:
N.C. (A5)
dir - ty louse, so go get out of my house," that's all I ev - er get from your,

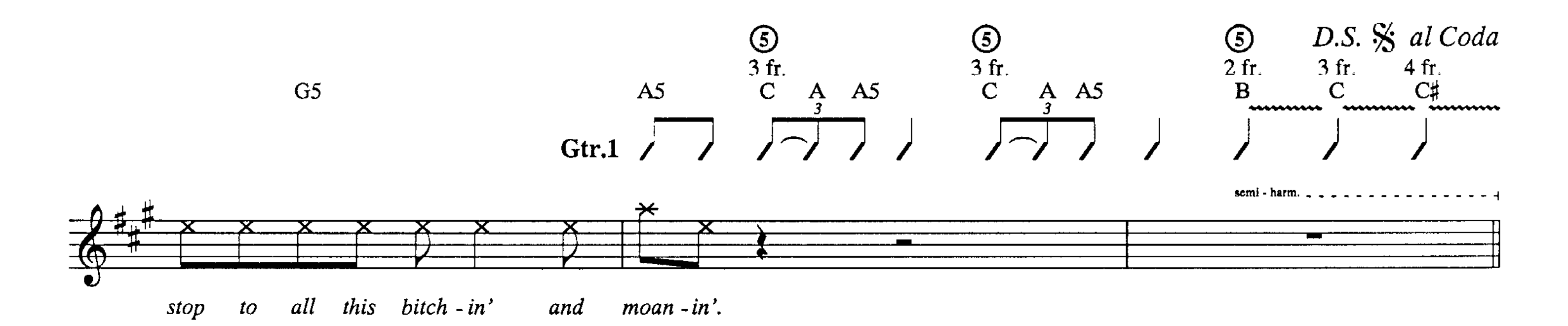

Fill 1
Gtr. 2
f
T
A
B
14

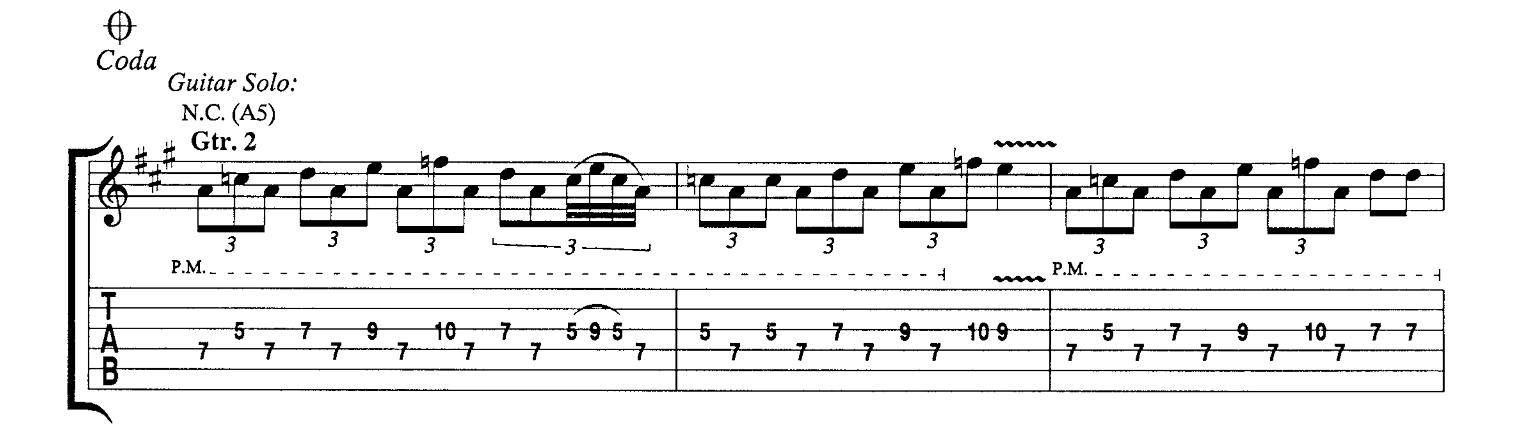

w/Rhy. Fill 1 (Gtr. 1)

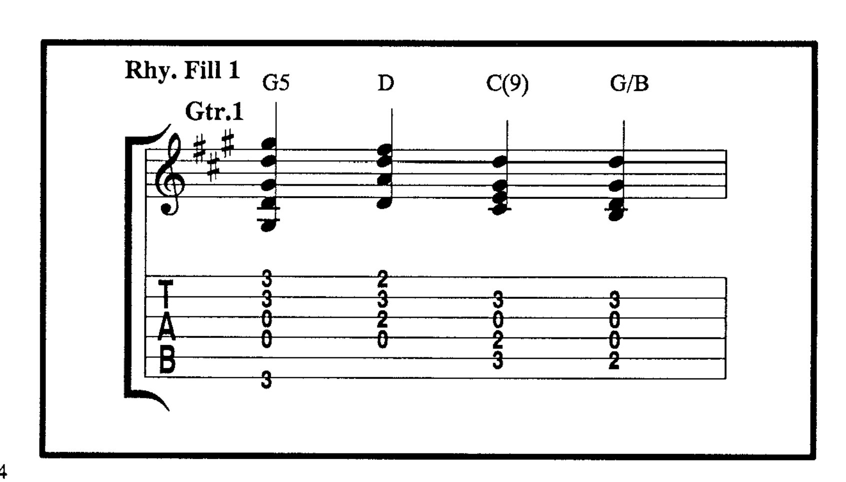

G5 D C(9) G/B N.C.
oh, fam - i - ly ties. In fact I don't think I've ev - er heard a sin - gle

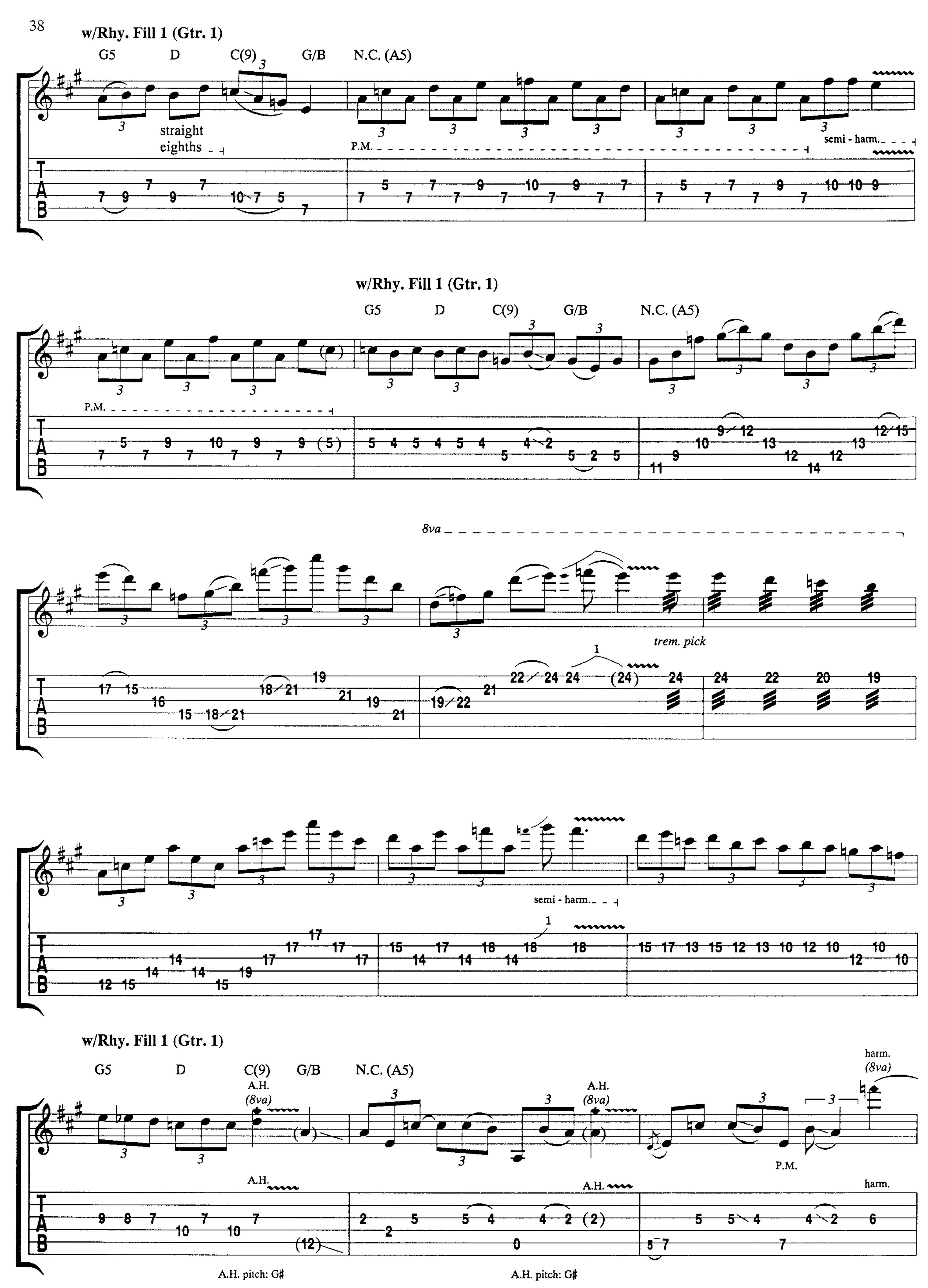

w/Rhy. Fill 1 (Gtr.1)
G5 D C(9) G/B
lit - tle civ - il word from those guys. But you know I


w/Rhy. Fig. 2 (Gtr.1)
E5
don't give a light, I'm gon - na make out all - right. I've got a sweet - heart hand to put a

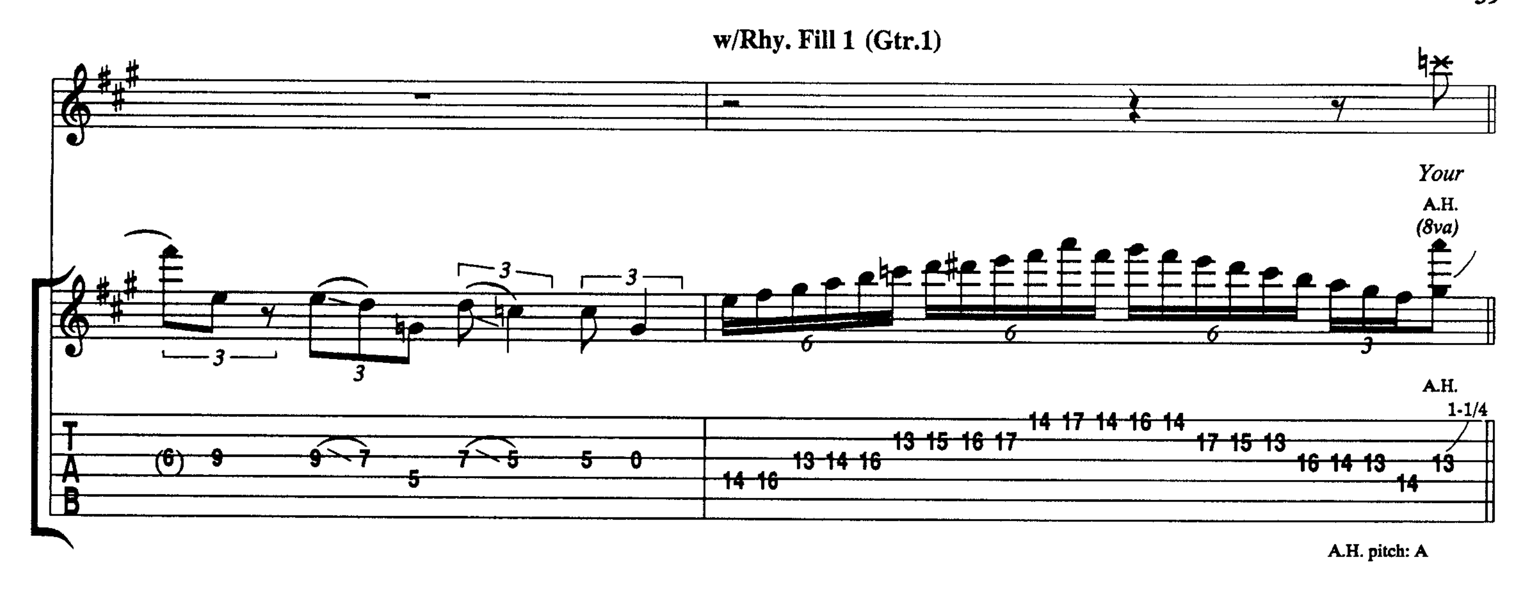

G5 A5 C A A5 C A A5 B C C#
3 fr. 3 fr. 2 fr. 3 fr. 4 fr.
D.S. al Coda
Gtr.1
semi - harm.
stop to all this bitch - in' and moan - in'.


Coda
Guitar Solo:
N.C. (A5)
Gtr. 2
P.M.
P.M.


Rhy. Fill 1
G5 D C(9) G/B
Gtr.1



w/Rhy. Fill 1 (Gtr. 1)
G5
D
C(9)
G/B
N.C. (A5)
straight eighths
P.M.
semi - harm.
w/Rhy. Fill 1 (Gtr. 1)
G5
D
C(9)
G/B
N.C. (A5)
P.M.
8va
trem. pick
semi - harm.
w/Rhy. Fill 1 (Gtr. 1)
G5
D
C(9)
G/B
N.C. (A5)
A.H.
(8va)
harm.
P.M.
A.H. pitch: G♯
A.H. pitch: G♯



w/Rhy. Fig. 2 (Gtr.1)

E5

mom and your dad ___ are gon - na plague me till I die. Why can't they un - der - stand _ I'm just a

G5 A5 type2

Gtr.1

peace lov - in' guy? Wow! Yeah! Ow!

A5 ⑤ 2 fr. B 3 fr. C 4 fr. C♯

Chorus:

N.C.

semi - harm.

Tie ___ your moth - er down, tie ___ your moth - er down.


w/Fill 2 (Gtr. 2)
w/Rhy. Fig. 4
(Gtr. 1)
D5 D6 D5
T, t, t, tie your ma, ma, moth - er down. Tie your moth - er down, tie
G5 D5 C(9) G/B
your moth - er down, or you ain't no friend of
w/Rhy. Fig. 1 (Gtr.1)
A5
G5 D/F♯ C(9) G/B
mine. Yeah! Tie
w/Rhy. Fig. 3 (Gtr.1, 3 times)
D5 D6 D5 Dsus D5 D6 D5
your moth - er down, tie your moth - er down.
A5 G5 D A5 D5 D6 D5 Dsus
Tie your moth- er down, tie
Gtr. 2
1/2
Fill 2
Gtr. 2



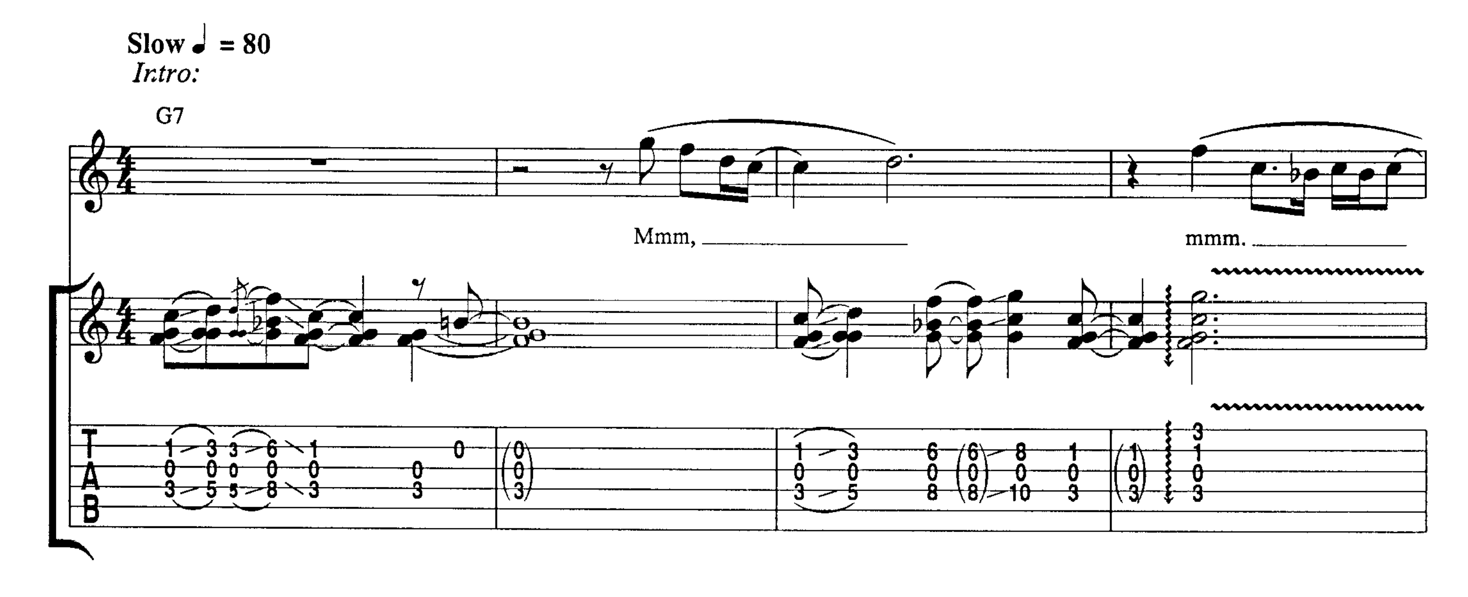
Chorus 2:
Tie your mother down,
Tie your mother down.
Take your little brother swimmin' with a brick.
Tie your mother down,
Tie your mother down,
Or you ain't no friend of mine.

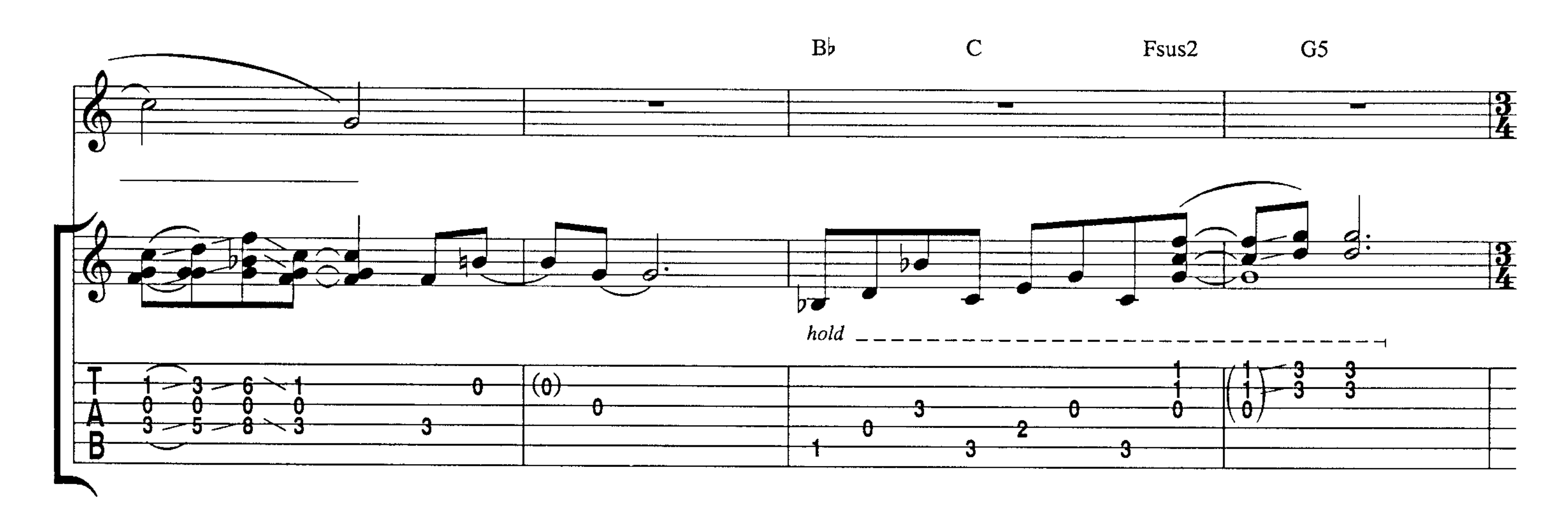
(To Coda)

TANGLED IN THE WEB

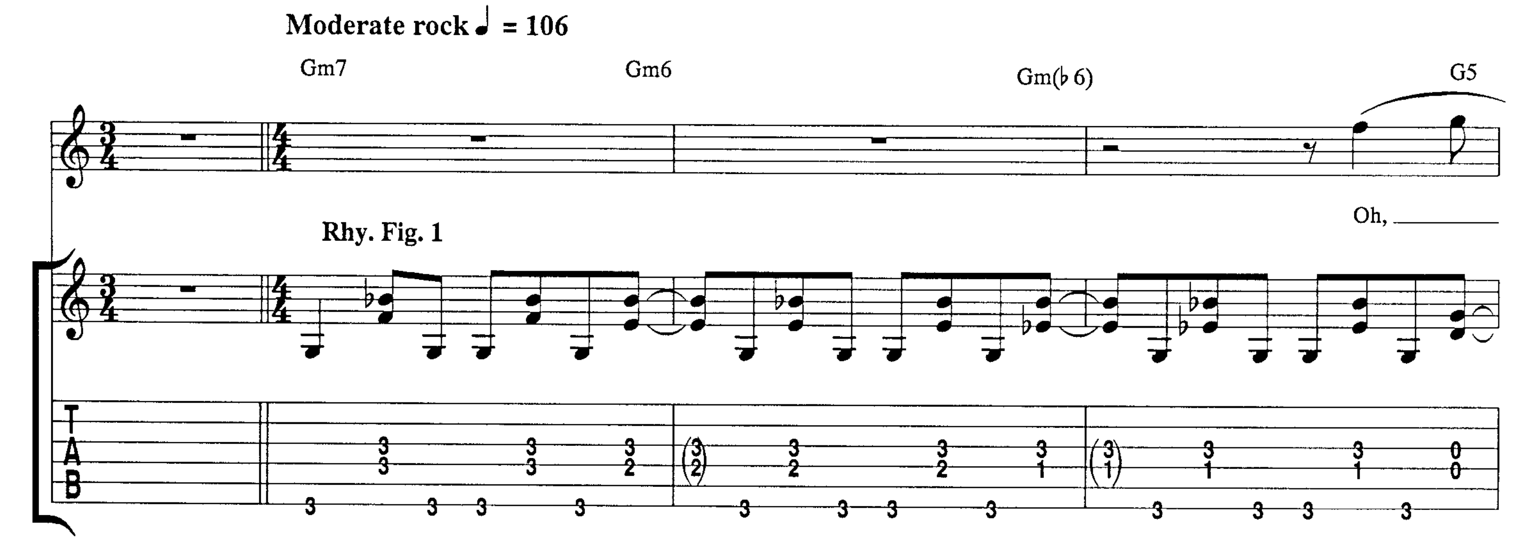
Words and Music by
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
ROBERT MASON and KEITH OLSEN

Slow ♩ = 80
Intro:



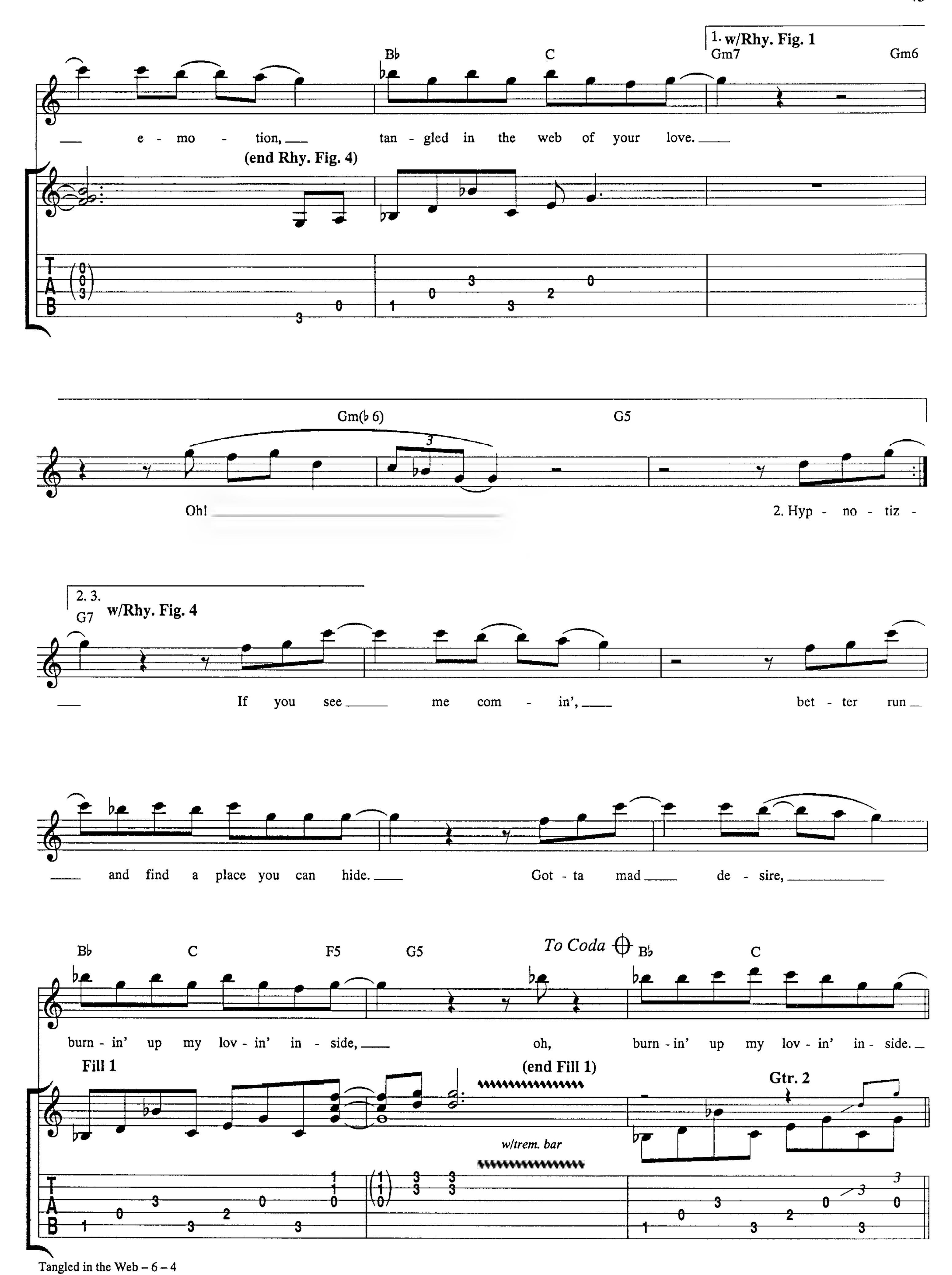


Moderate rock ♩ = 106




Gm7
Gm6
Gm(♭6)
yeah.
(end Rhy. Fig. 1)
T
A
B
G5
Verse:
Gm7
Gm6
1. There's a feel - in' (a) lit -
2. See additional lyrics
Rhy. Fig. 2
Gm(♭6)
G5
- tle left of heav - en, shook me when you looked my way. Can't be - lieve
(end Rhy. Fig. 2)
Gm7
Gm6
Gm(♭6)
G5
it, legs that run for - e - ver. Love to know you bet - ter an - y-time,


Chorus:
E♭5 B♭5 F5 C5
any place. Fall - in, fall - in,
Rhy. Fig. 3
Gm7 E♭5 B♭5
I'm fall - in' un - der your spell. Call - in'
F5 C5 G7
call - in'. If you leave me lone - ly,
(end Rhy. Fig. 3)
Rhy. Fig. 4
if you take a - way the things that I love. Got a bad


1. w/Rhy. Fig. 1
Bb C Gm7 Gm6
e - mo - tion, tan - gled in the web of your love.
(end Rhy. Fig. 4)
Gm(b6) G5
Oh! 2. Hyp - no - tiz -
2. 3.
G7 w/Rhy. Fig. 4
If you see me com - in', bet - ter run
and find a place you can hide. Got - ta mad de - sire,
To Coda
Bb C F5 G5 Bb C
burn - in' up my lov - in' in - side, oh, burn - in' up my lov - in' in - side.
Fill 1
(end Fill 1)
Gtr. 2
w/trem. bar


w/Rhy. Fig. 2 (4 times)
Gm7
Gm6
Gm(♭6)
G5
w/bar
Ooh ba - by, yeah.
gliss.
A.H.
8va

Chorus:
w/Rhy. Fig. 3

Eb Bb F C

Fall - in', fall - in',

8va

1-1/2 1-1/2

(18) 15 18 15 18 17 15 18 1 18 18 18 20 1 22 22 22 22

D.S. 𝄋 *al Coda*

Gm7 Eb5 Bb5 F5 C5

I'm fall - in' un - der your spell. Call - in', call - in'.

𝄌 *Coda* **w/Fill 1** *(2 times)*

Bb C F5 G5 Bb C F5

burn - in' up my lov - in' in - side, yeah.

G5 Bb C F5 G5

Tan - gled in the web of your love.

1 0 3 3 2 0 3 3 3 1 (3 3 1) 5 5 3

G7

rit.

(5 5 5) 1 0 3 3 0 5 6 0 8 1 0 3 0 0 3 (0 0 3)

Verse 2:
Hypnotizin', temperature's risin',
As the sweat rolls from my head to your lip.
No surprises, nothin' disguises
The dangerous curve of your hips.
(To Chorus:)

HEAVEN IS WAITING

Words and Music by
GEORGE LYNCH, MICK BROWN,
ANTHONY ESPOSITO and ROBERT MASON

Moderate rock ♩ = 110
Intro:

Gtr.1 D7sus D7 D7sus

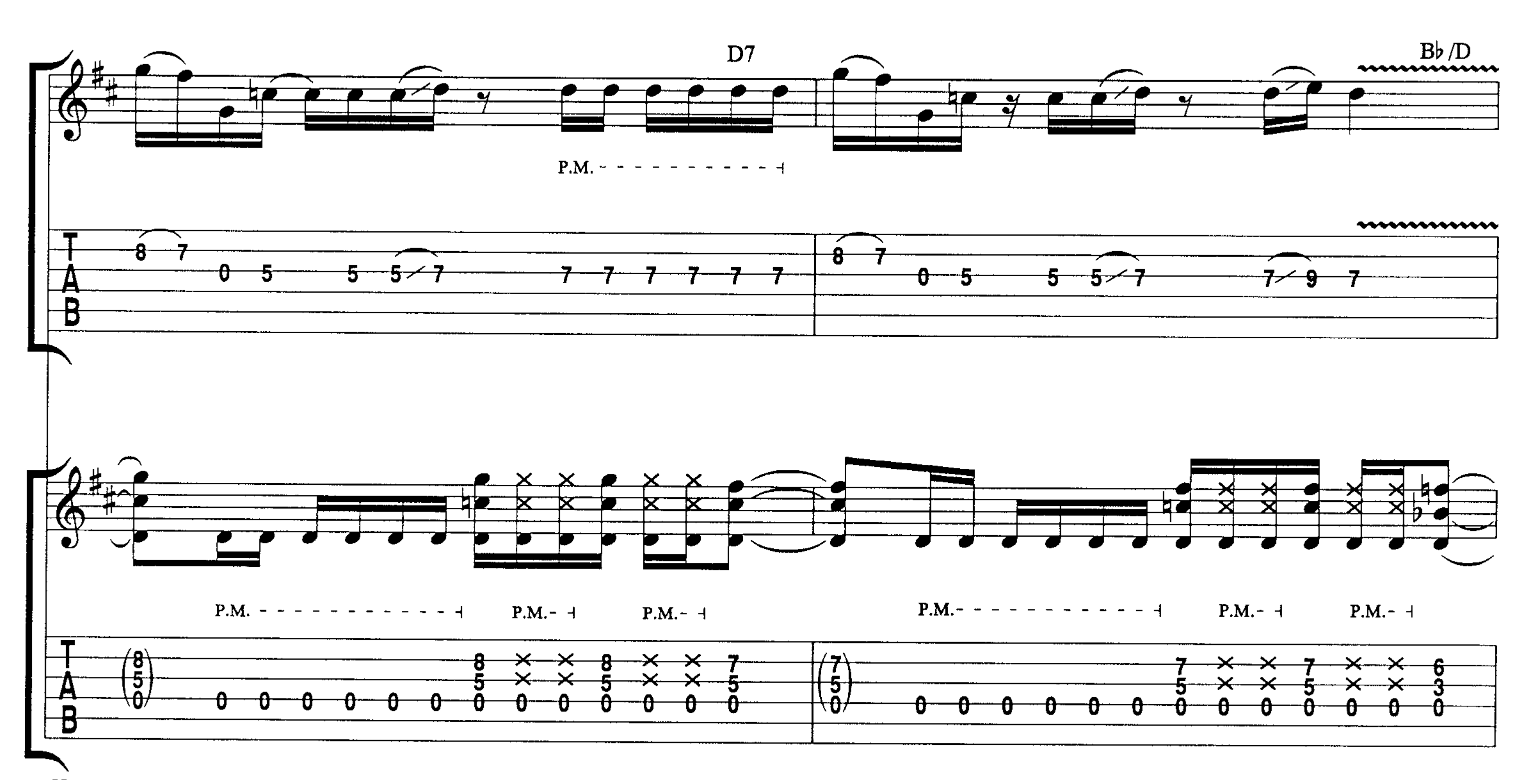
f

P.M.

Gtrs. 2 & 3 Rhy. Fig. 1

f

P.M. P.M. P.M. P.M. P.M. P.M.



B♭(♯11)/D   A.H. B♭/D (8va)

P.M.   A.H.

P.M. P.M. P.M. hold P.M. P.M. P.M.
semi-harm.

C(9)   B♭m6   G/B   D7sus

P.M.

(end Rhy. Fig. 1)

Verse:
w/Rhy. Fig. 1 *(Gtr. 2, 2 times)*   D7   D7sus   D7

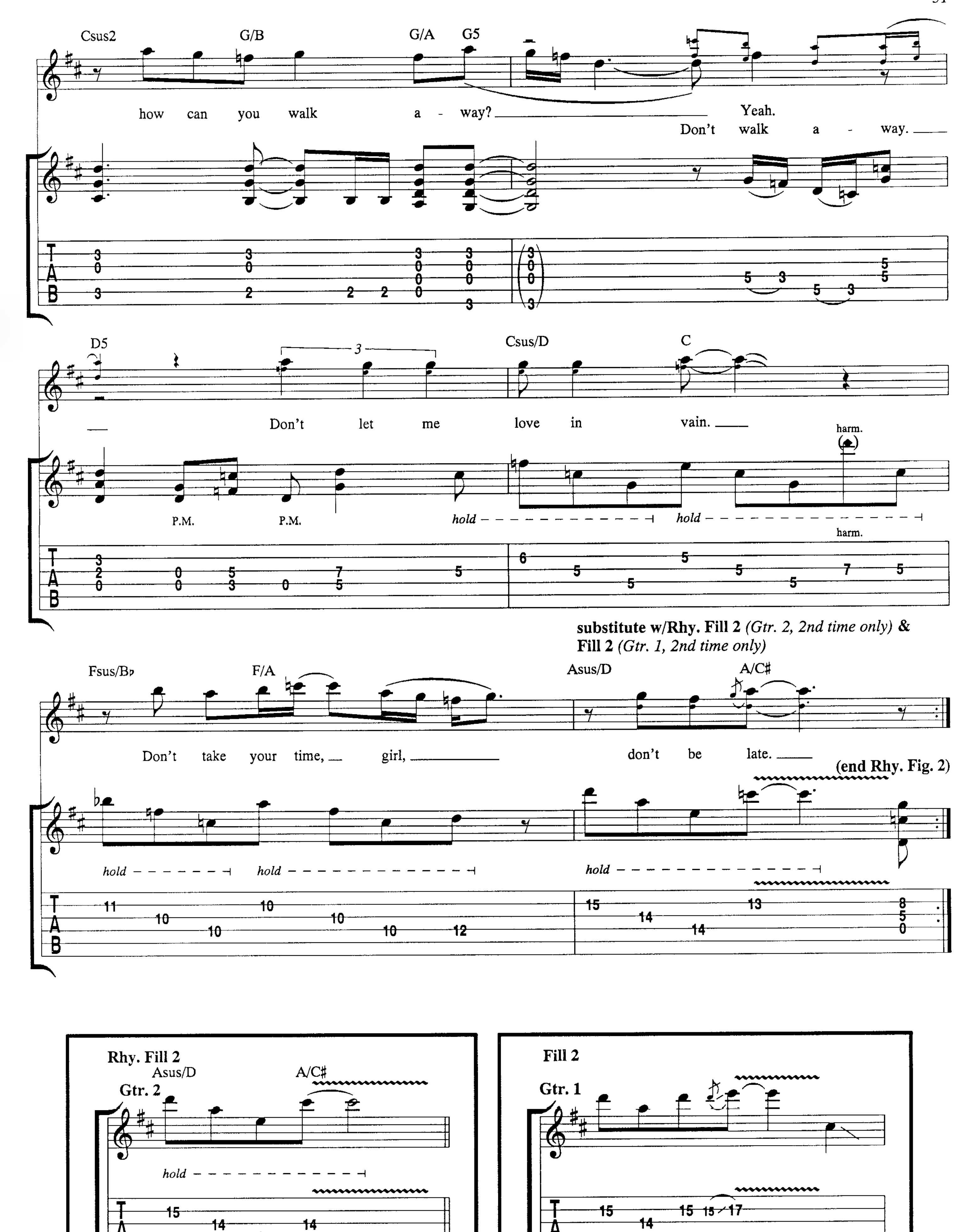
1. I've been try - in', try - in' to show ___ to you ___ the way ___
2. *See additional lyrics.*

A.H.
1st time only
A.H.   A.H.   A.H.

A.H. pitch: D



Bb/D
Bb(#11)/D
Bb/D
C(9)
I feel in - side.
It don't make no sense to hide
w/Rhy. Fill 1 (Gtr. 2)
Bb m6
G/B
D7sus
D7
D7sus
my feel - ings. No,
no time for wast - in'.
Oh,
D7
Bb/D
Bb(#11)/D
there's got to be a way.
I
beg, steal, or take
Bb/D
w/Fill 1 (Gtr. 1)
C(9)
Bb m6
G/B
D5
the taste of tears
you throw my way.
Chorus:
Csus/D
C
Heav - en is wait - ing,
Rhy. Fig. 2
Gtr. 2
hold
hold
P.M.
Rhy. Fill 1
Gtr. 2
Bb m6
G/B
D7sus
D7
P.M.
Fill 1
Gtr.1
A.H.
A.H.
(8va)
A.H.
A.H.
A.H. pitches: E,
D


Csus2
G/B
G/A
G5
how can you walk a - way?
Yeah.
Don't walk a - way.
D5
Csus/D
C
Don't let me love in vain.
harm.
P.M.
P.M.
hold
hold
harm.
substitute w/Rhy. Fill 2 (Gtr. 2, 2nd time only) &
Fill 2 (Gtr. 1, 2nd time only)
Fsus/B♭
F/A
Asus/D
A/C♯
Don't take your time, girl,
don't be late.
(end Rhy. Fig. 2)
hold
hold
hold
Rhy. Fill 2
Asus/D
A/C♯
Gtr. 2
hold
Fill 2
Gtr. 1

Bridge:
N.C.

Oh, ___ I will

Gtr. 1

Gtr. 2
Riff A

wait. ___

P.M.

Don't turn a -

D5

way.

A - way.

semi-harm.

rake

1/2

1

(end Riff A)

Guitar Solo:

Dm7

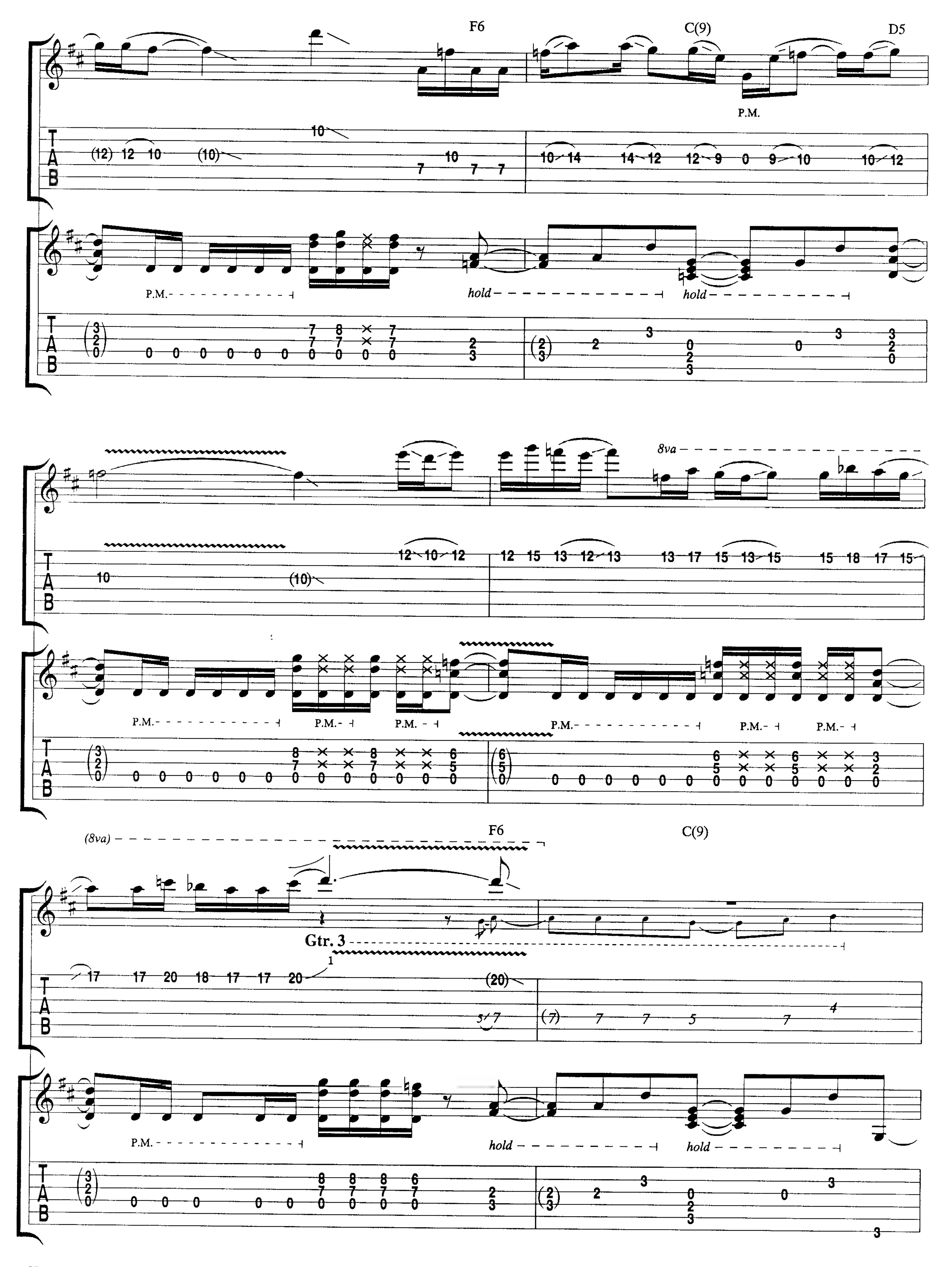
D5

grad. bend

1

1

P.M.



F6
C(9)
D5
P.M.
hold
8va
(8va)
Gtr. 3

w/Riff A *(Gtr. 2)*
N.C.
Gtr.1

8va
grad. release
1/2 1 1-1/2

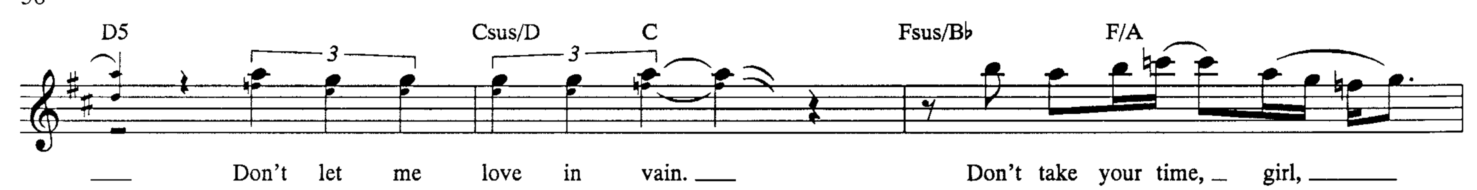
8va
D5

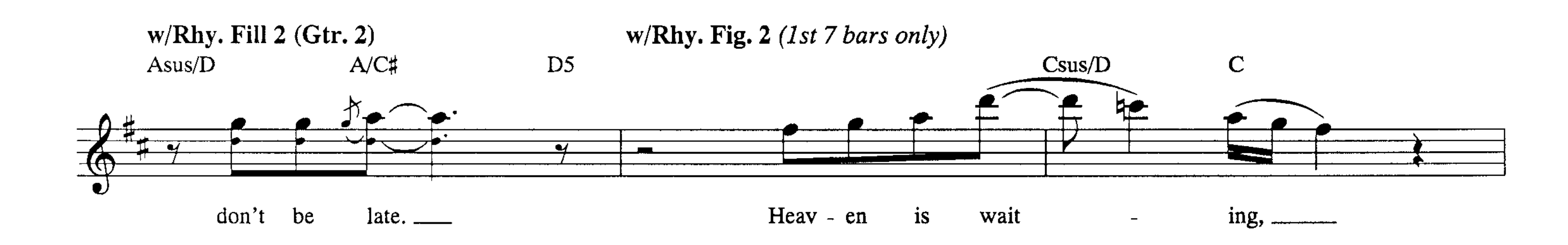
Chorus:
w/Rhy. Fig. 2 *(Gtr. 2, 2 times)*

Csus/D C Csus2 G/B G/A G5

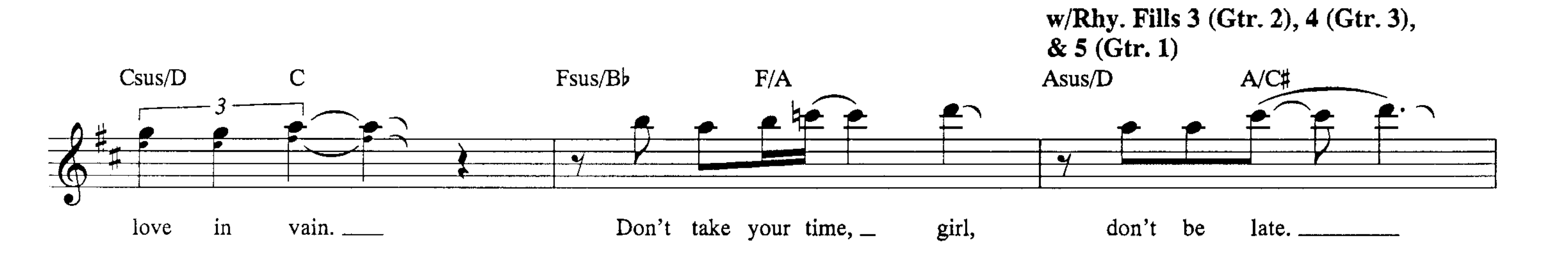
Heav- en is wait - ing, how can you walk a - way? Yeah.
Don't walk a - way.

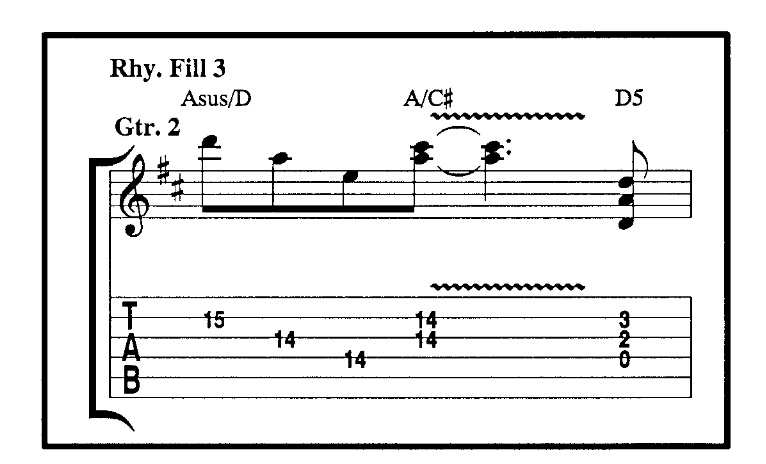
(8va)
tr
P.M.

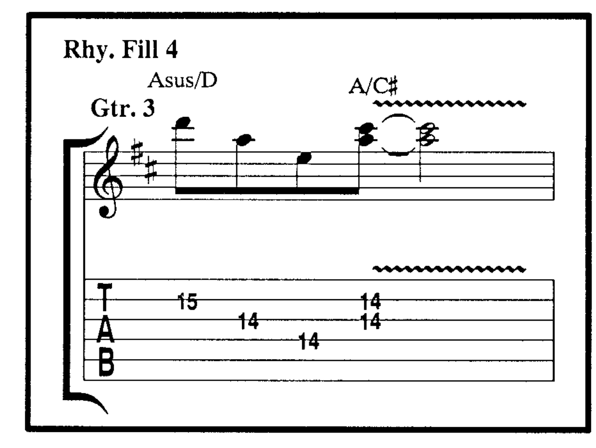

D5
Csus/D
C
Fsus/B♭
F/A
Don't let me love in vain.
Don't take your time, girl,

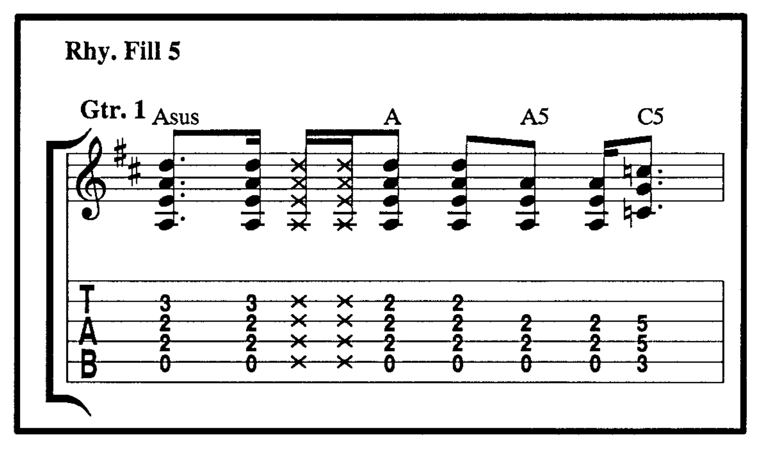

w/Rhy. Fill 2 (Gtr. 2)
w/Rhy. Fig. 2 (1st 7 bars only)
Asus/D
A/C♯
D5
Csus/D
C
don't be late.
Heav - en is wait - ing,

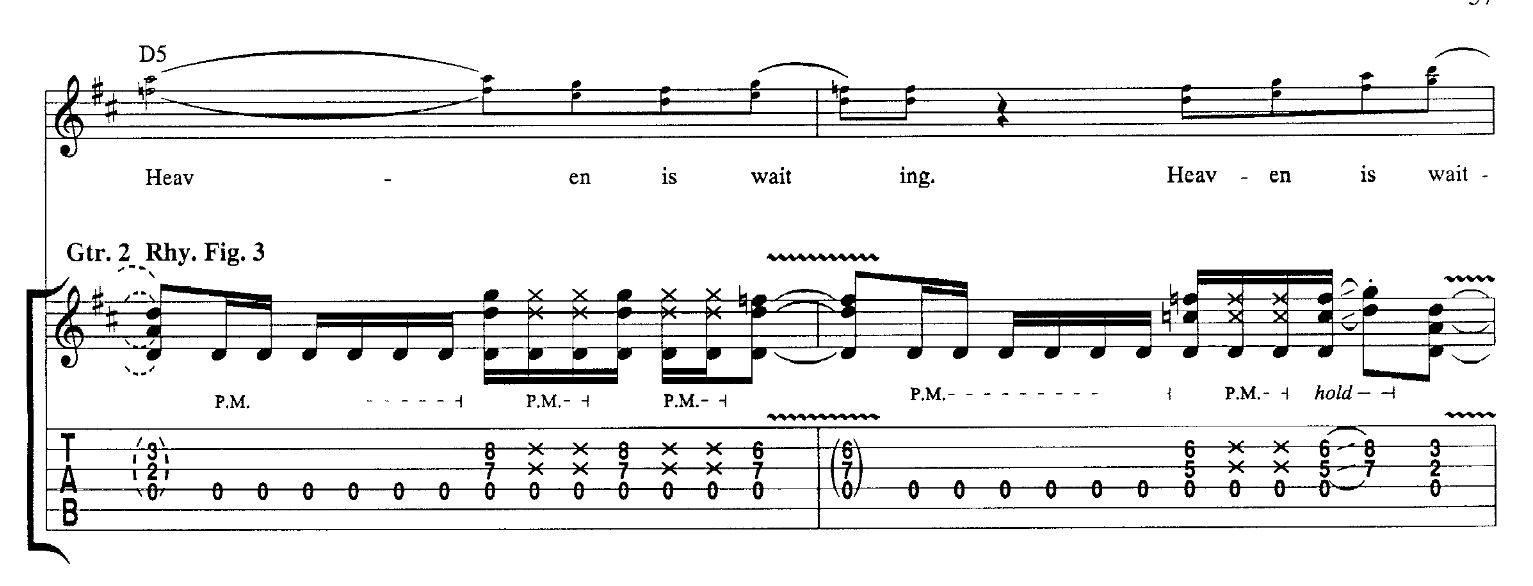

Csus2
G/B
G/A
G5
D5
how can you walk a - way?
Yeah.
Don't walk a - way.
Don't let me

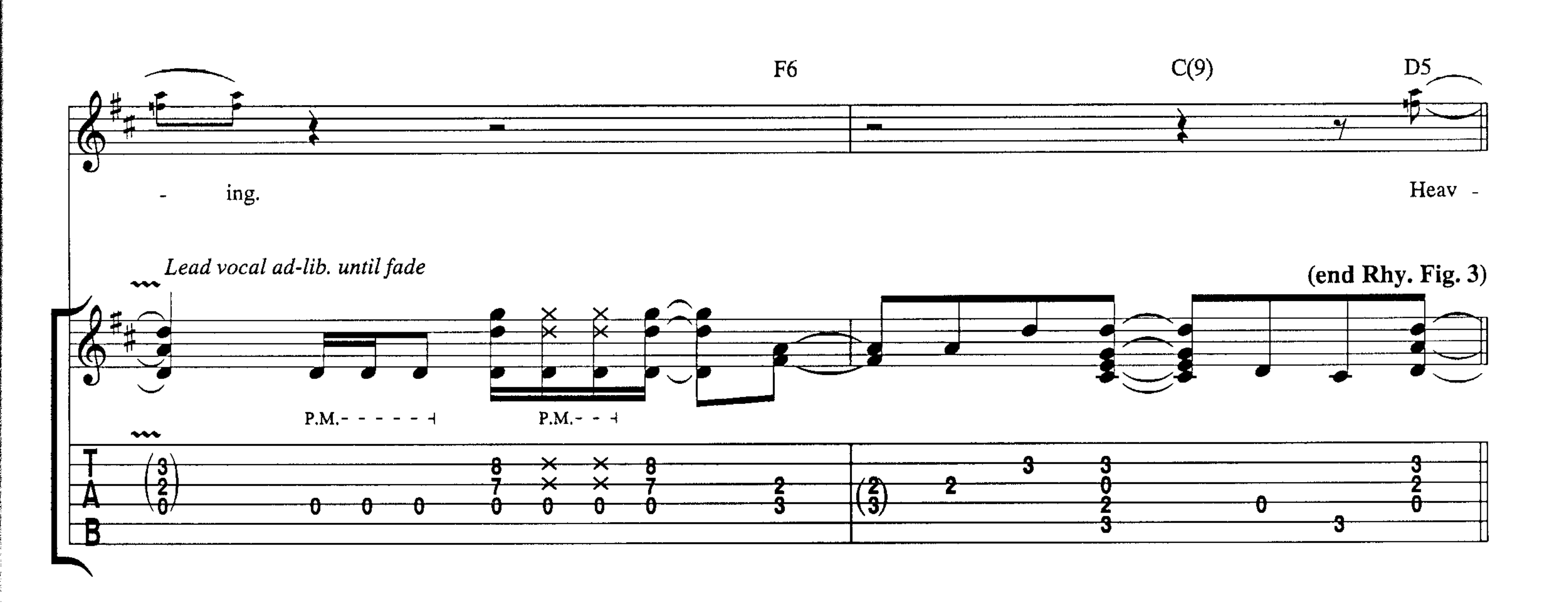

w/Rhy. Fills 3 (Gtr. 2), 4 (Gtr. 3), & 5 (Gtr. 1)
Csus/D
C
Fsus/B♭
F/A
Asus/D
A/C♯
love in vain.
Don't take your time, girl,
don't be late.


Rhy. Fill 3
Asus/D
A/C♯
D5
Gtr. 2


Rhy. Fill 4
Asus/D
A/C♯
Gtr. 3


Rhy. Fill 5
Gtr. 1
Asus
A
A5
C5







Verse 2:

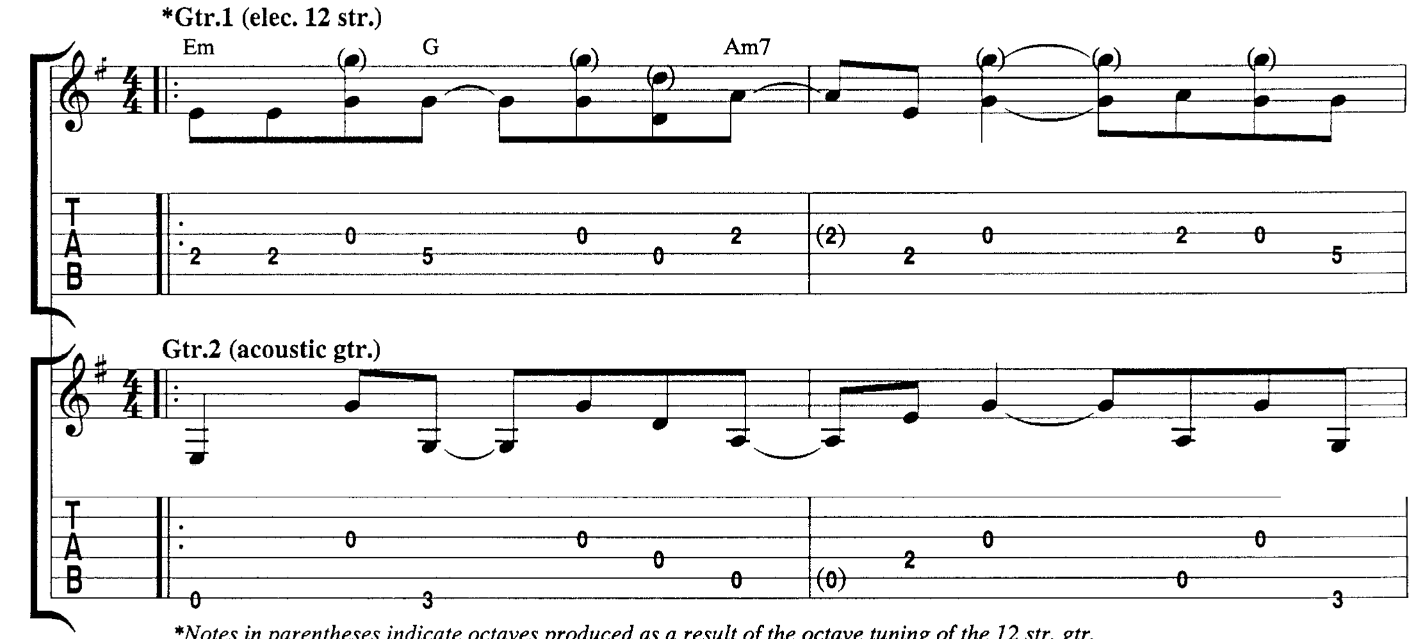
I've been dying,
Dying to tell you how you tear me up inside.
Just a look from you can make or break me.
Now, do you remember,
Oh, when you call my name?
I got this chill of chance
That dreams won't fade away.
(To Chorus:)

THE SECRET

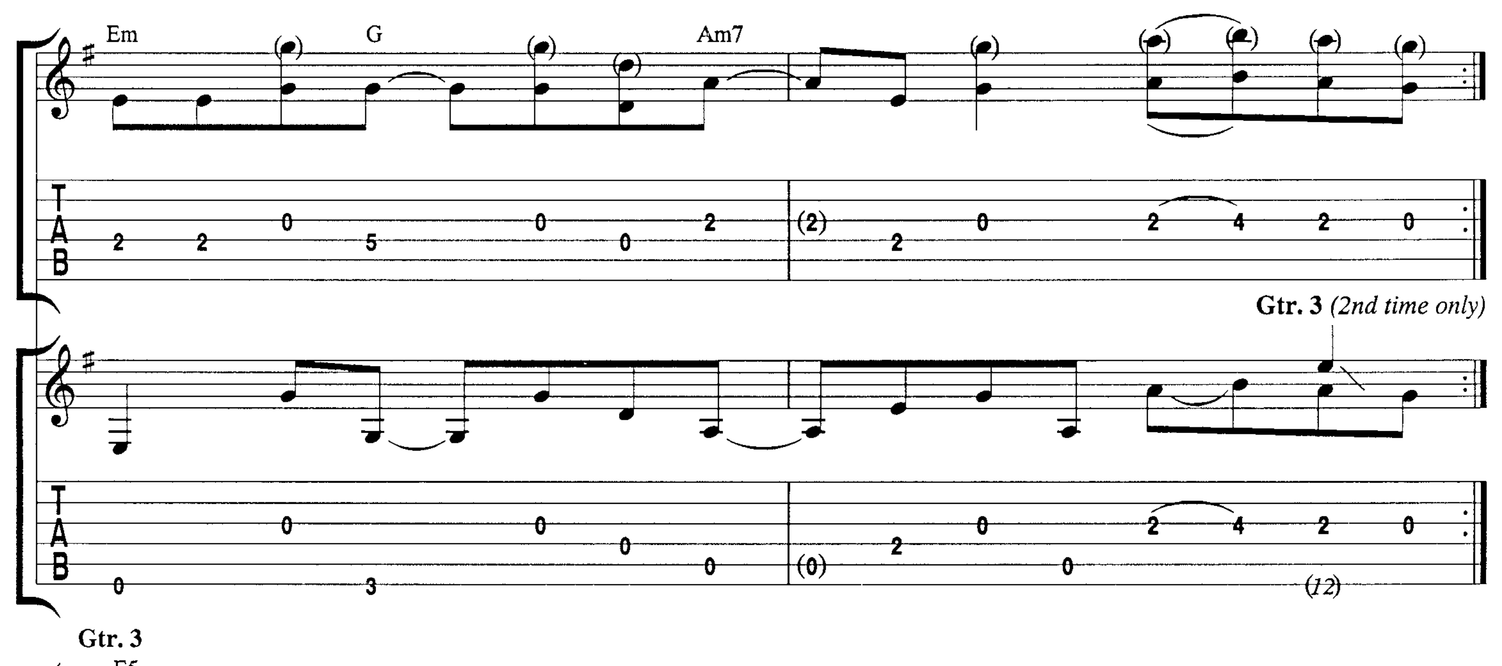
Words and Music by
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
ROBERT MASON and KEITH OLSEN

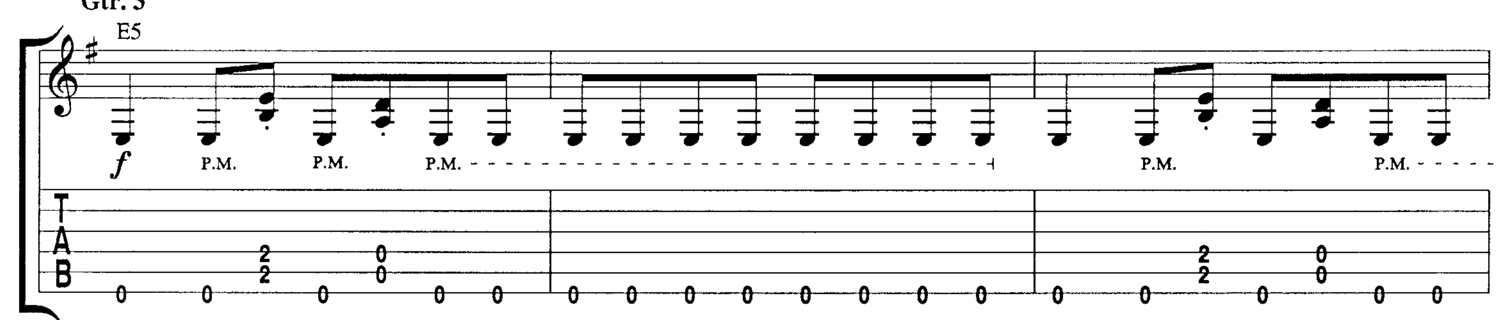
All gtrs. tune down 1/2 step:
⑥= E♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭

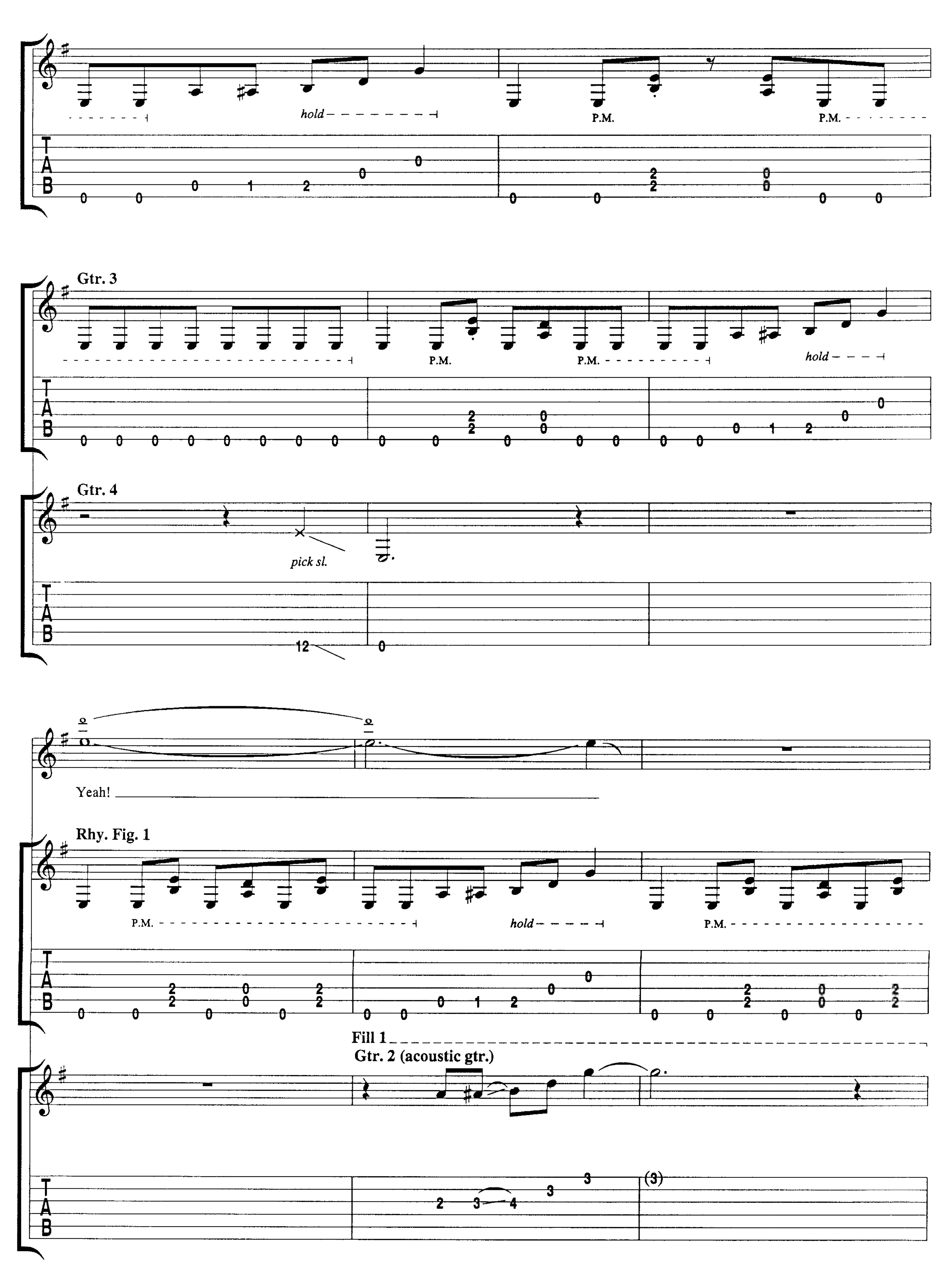
Moderate rock ♩ = 120
Intro:

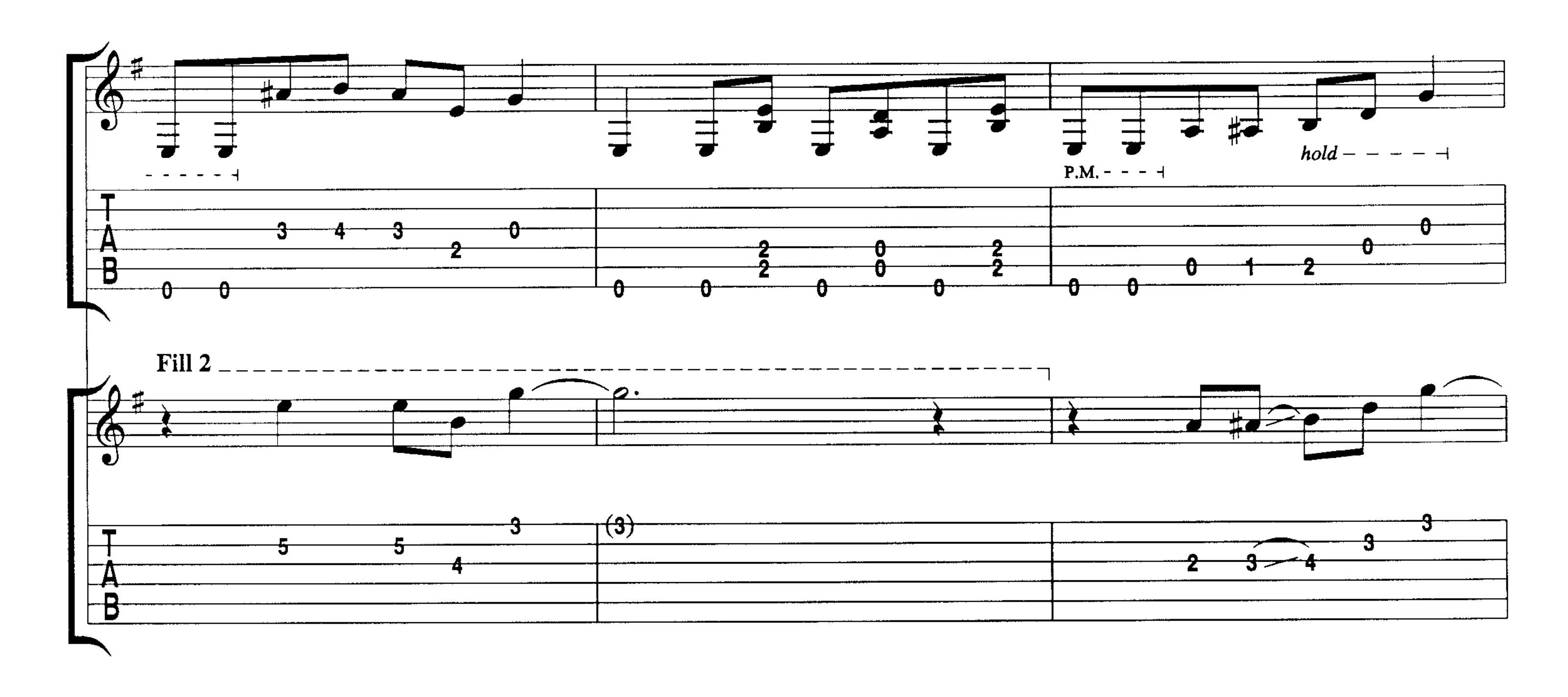


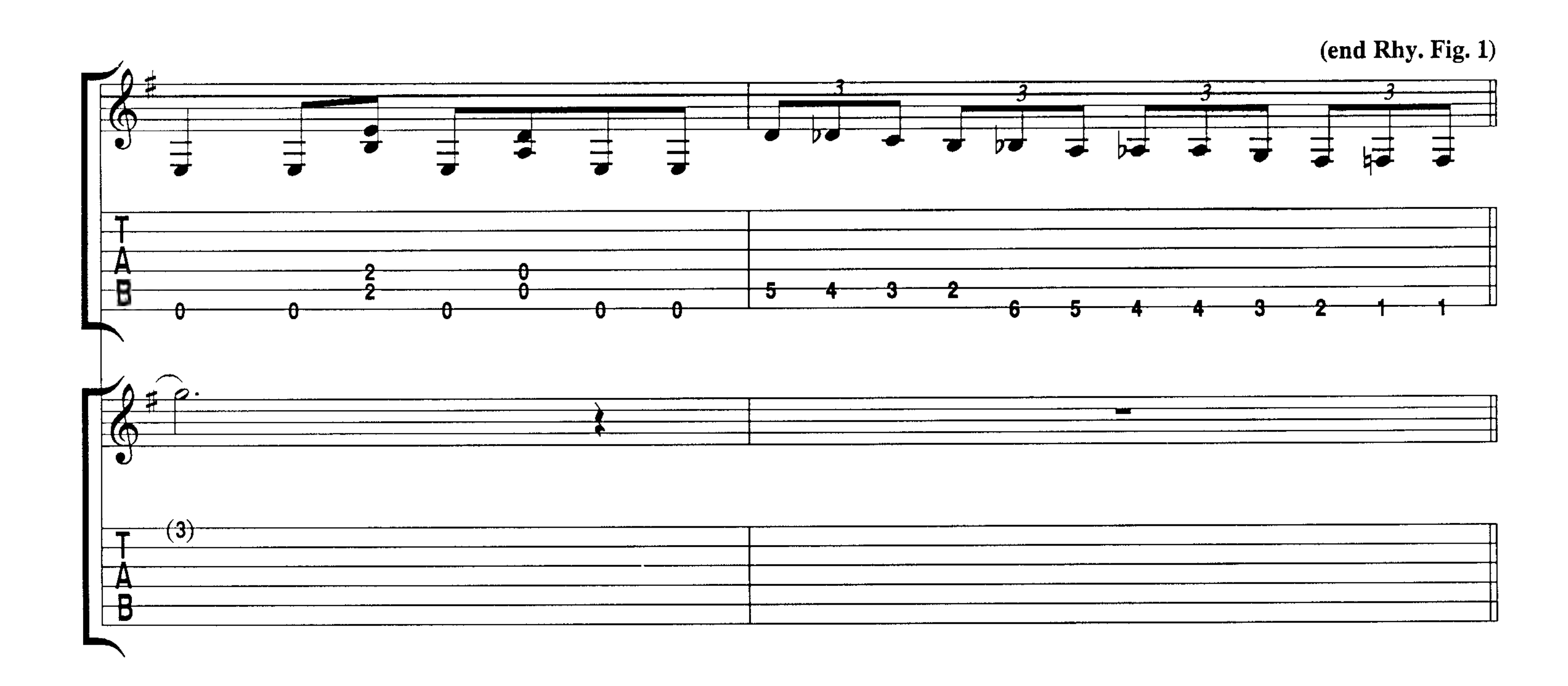
**Notes in parentheses indicate octaves produced as a result of the octave tuning of the 12 str. gtr.*

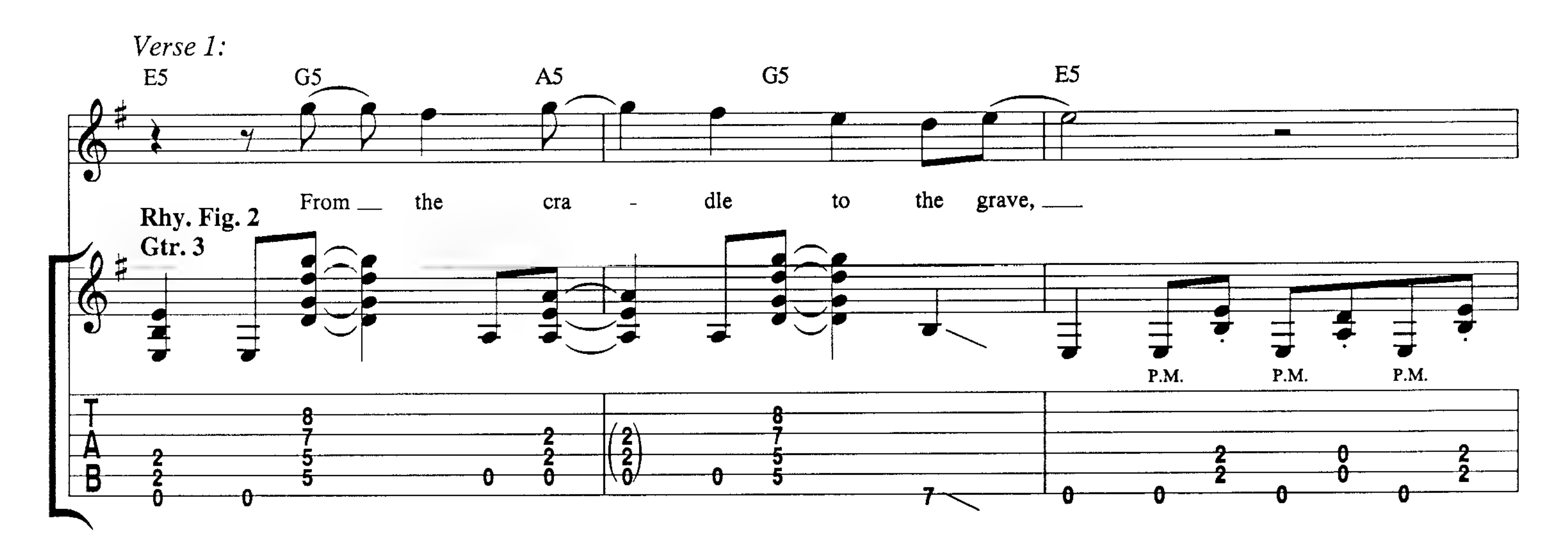





hold
P.M.
P.M.
Gtr. 3
P.M.
P.M.
hold
Gtr. 4
pick sl.
Yeah!
Rhy. Fig. 1
P.M.
hold
P.M.
Fill 1
Gtr. 2 (acoustic gtr.)


hold
P.M.
Fill 2
T
A
B


(end Rhy. Fig. 1)
T
A
B


Verse 1:
E5
G5
A5
G5
E5
From the cra - dle to the grave,
Rhy. Fig. 2
Gtr. 3
P.M.
P.M.
P.M.
T
A
B


w/Fill 1 (Gtr. 2)
G5
A5
G5
Lord, how much long - er till I'm saved?
P.M.
hold
E5
w/Fill 1 (Gtr. 2)
(end Rhy. Fig. 2)
P.M.
Bridge:
A5
F/A
A5
1. Eyes once o - pen nev - er closed, that's the gate -
2. See additional lyrics.
Rhy. Fig. 3
Gtr. 3
hold
Rhy. Fig. 3A
Gtr. 2 (acoustic)
hold

Fsus2 A5 F/A

- way to ___ your soul. ___ There's no hon - or ev - er shown ___

hold

C(9) G/B C(9) G D/F# 3

Chorus:

E5

___ in the ___ blue world. ___ 1. He can't hold ___ the se -

2. *See additional lyrics.*

(end Rhy. Fig. 3) **Rhy. Fig. 4**

(end Rhy. Fig. 3A) **Rhy. Fig. 4A**

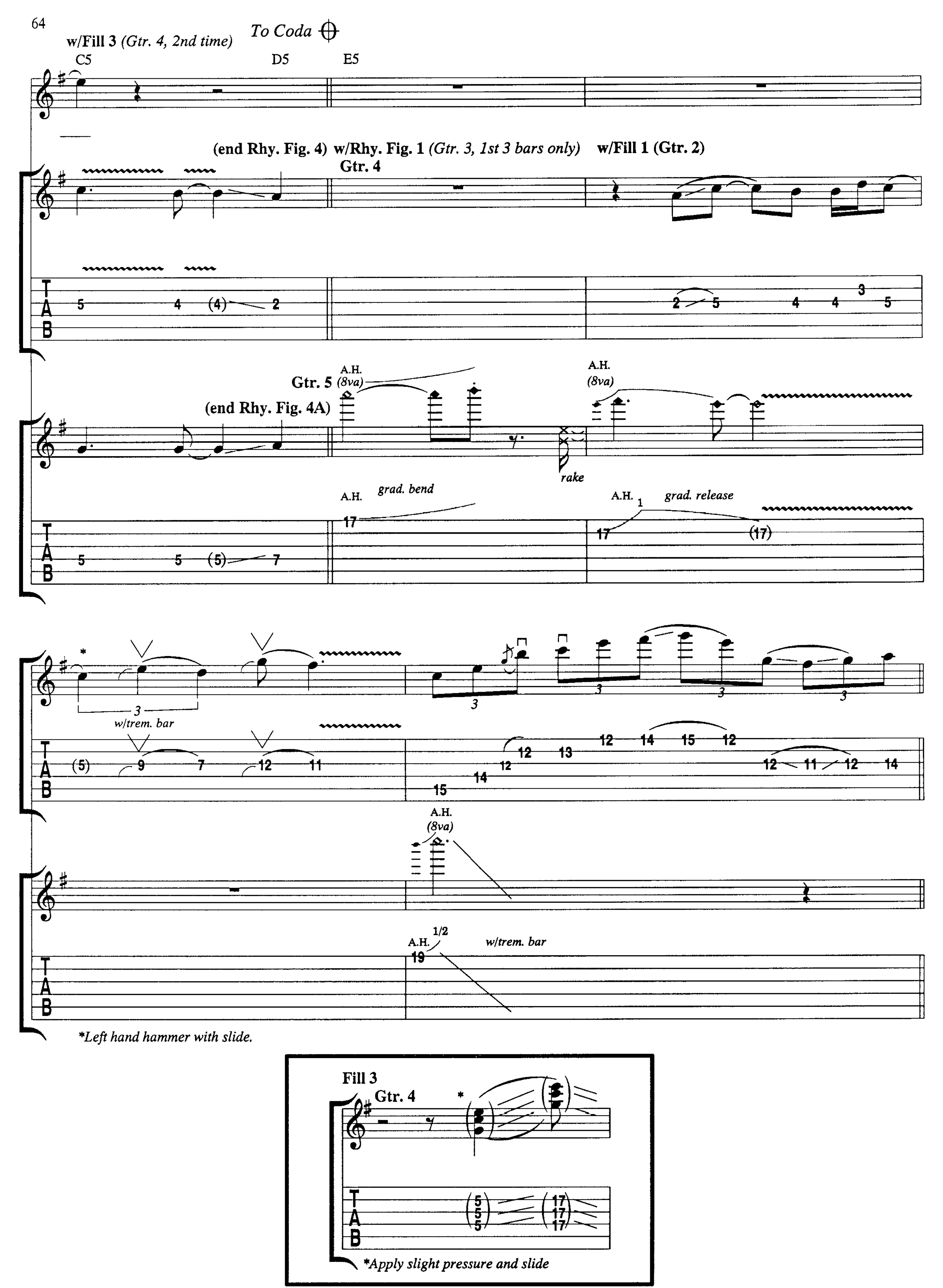
A5 A7(no 3rd) C5 D5

— cret an - y long - er. — You

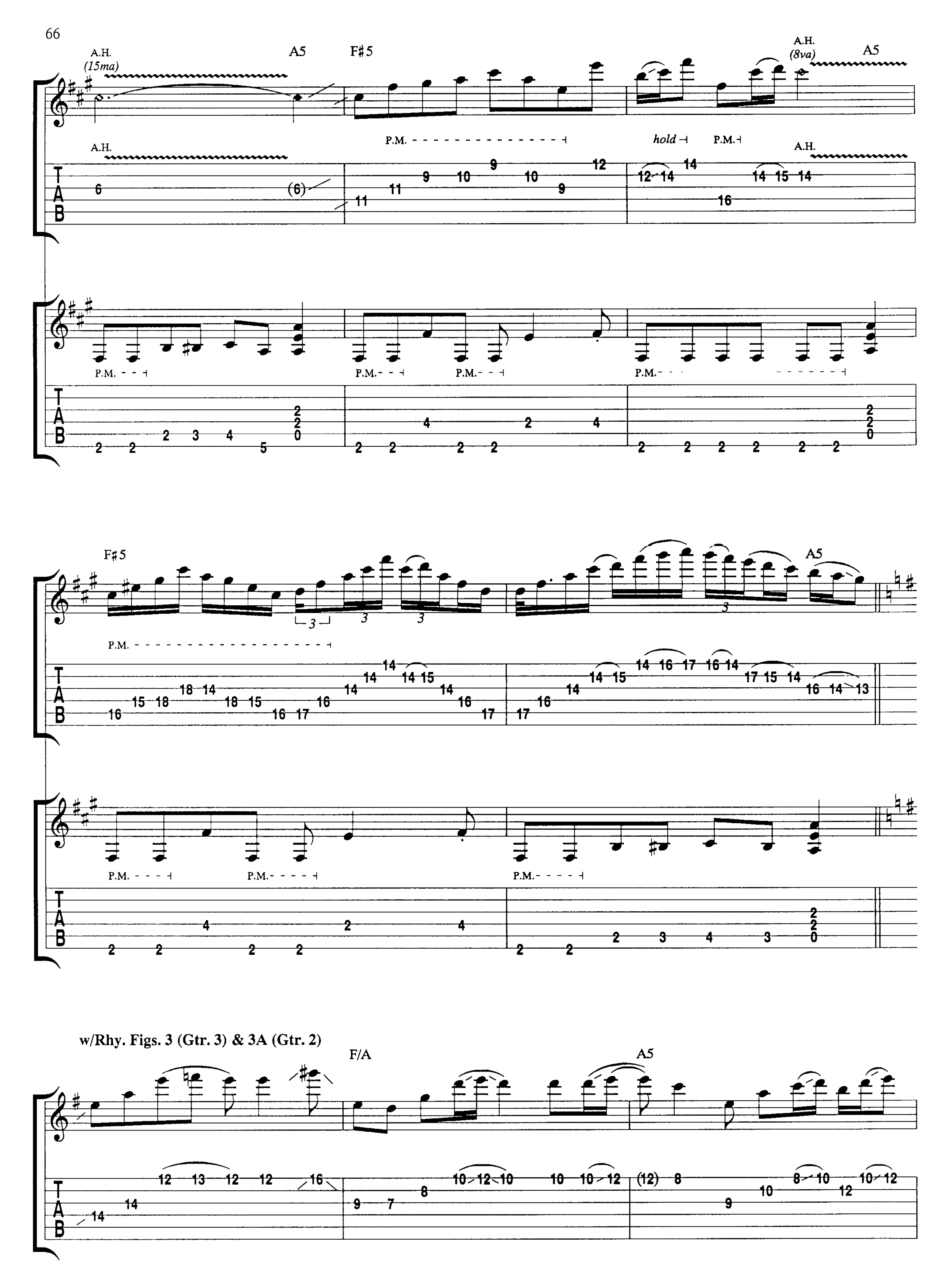
E5 G5 A5

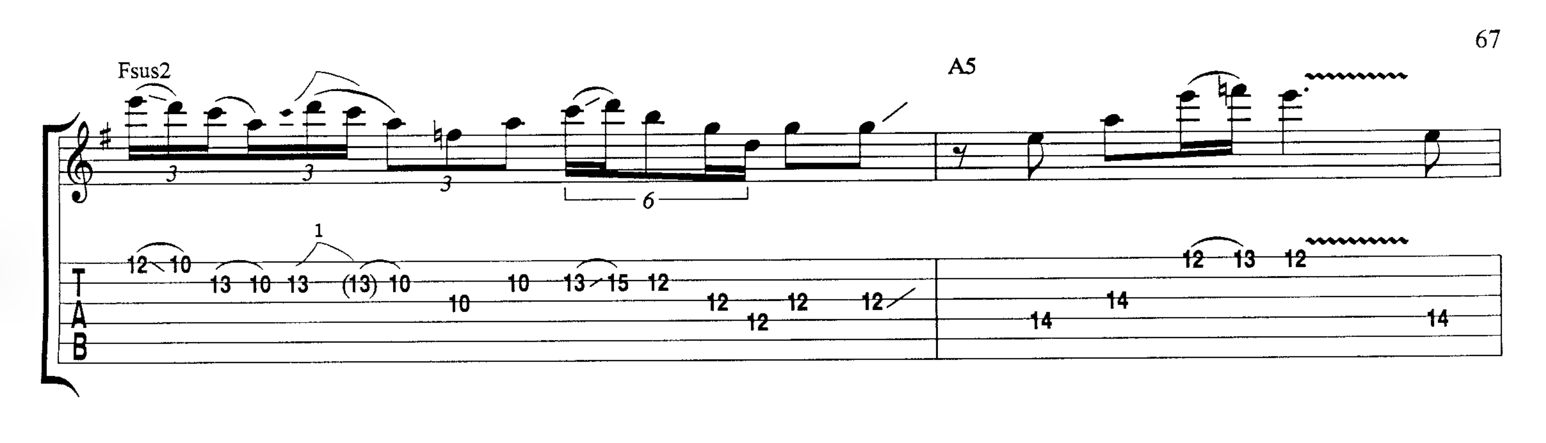
know he'll nev - er tell, — I swear he'll nev - er tell. —

He'll nev - er tell. —


To Coda
w/Fill 3 (Gtr. 4, 2nd time)
C5
D5
E5
(end Rhy. Fig. 4)
w/Rhy. Fig. 1 (Gtr. 3, 1st 3 bars only)
w/Fill 1 (Gtr. 2)
Gtr. 4
Gtr. 5
(end Rhy. Fig. 4A)
A.H.
(8va)
rake
grad. bend
grad. release
w/trem. bar
1/2
*Left hand hammer with slide.
Fill 3
Gtr. 4
*Apply slight pressure and slide


Verse 2:
w/Rhy. Fig. 2 (Gtr. 3)
E5 G5 A5 G5 E5
w/Fill 1 (Gtr. 2)
Sha - dows rag - in' on the wall.
Gtr. 4
A.H. (15ma)
w/bar
Sounds of scream - ing down the hall.
D.S. al Coda
A.H. (8va)
Coda
Guitar Solo:
Gtr. 4
F#5 A5 F#5
w/trem. bar
Gtr. 3
P.M.


A.H.
(15ma)
A5
F♯5
P.M.
hold
A.H.
(8va)
P.M.
F♯5
A5
w/Rhy. Figs. 3 (Gtr. 3) & 3A (Gtr. 2)
F/A
A5



F/A C(9) G/B C(9) G D/F♯

He can't

P.M.

Chorus:

w/Rhy. Figs. 4 (Gtr. 3) & 4A (Gtr. 2) *(2 times)*

E5 A5

hold ___ the se - cret an - y long - er. ___

C5 D5 E5 G5

___ But I know he'll nev - er tell, ___ I

He'll nev - er tell. ___

A5 C5 D5 E5

swear he'll nev - er tell. ___ He can't hold the se -

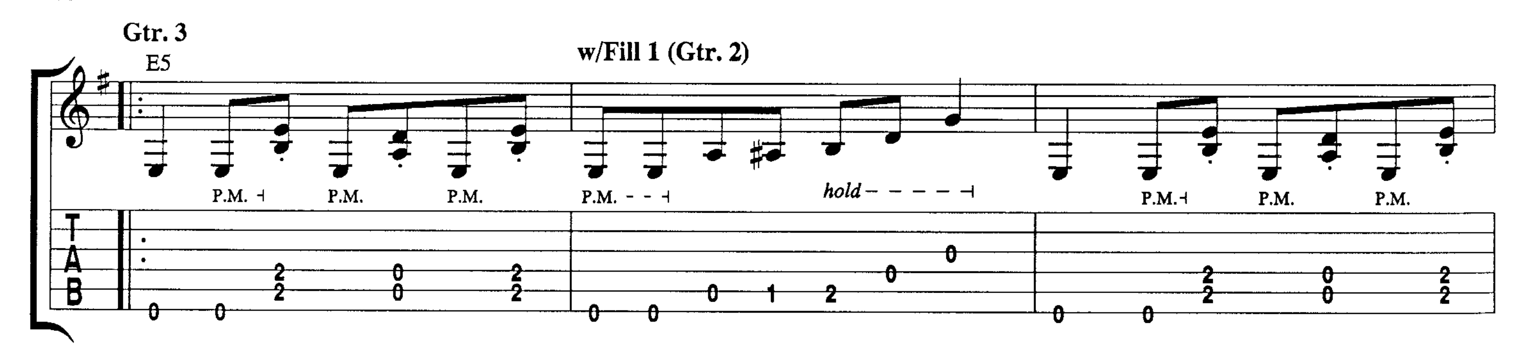
A C5 D5 E5

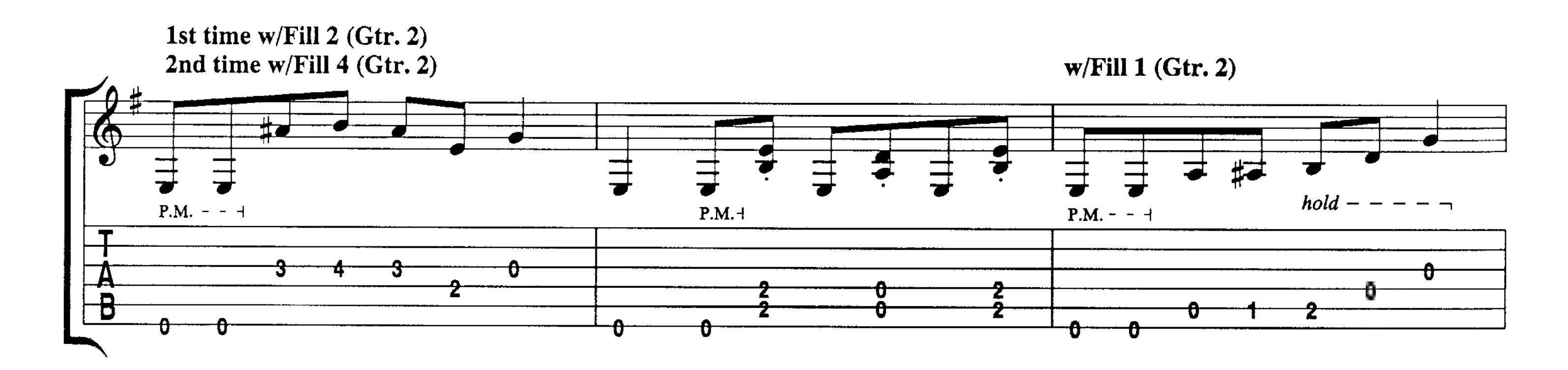
- cret an - y long - er. ___ But I know he'll nev - er tell, ___

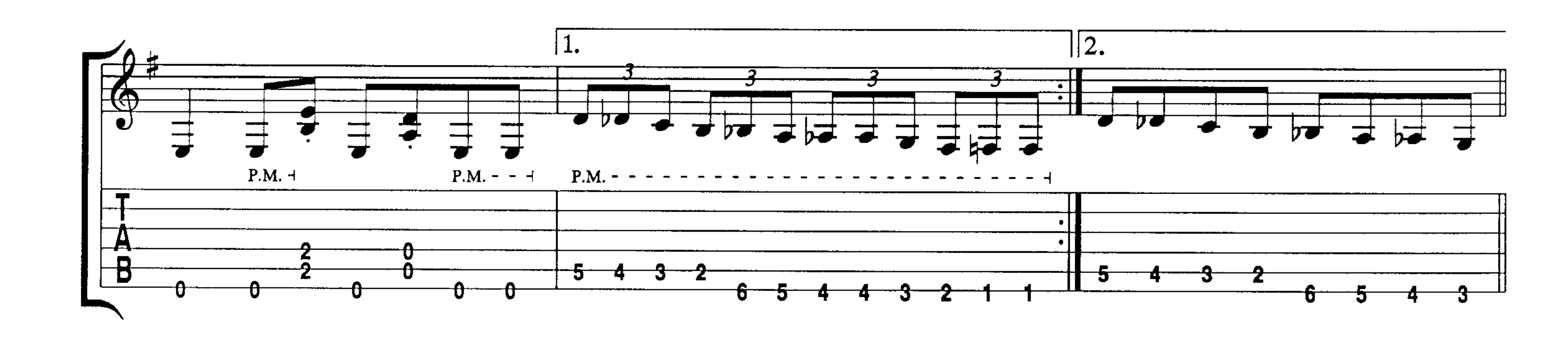
G5 A5 C5 D5

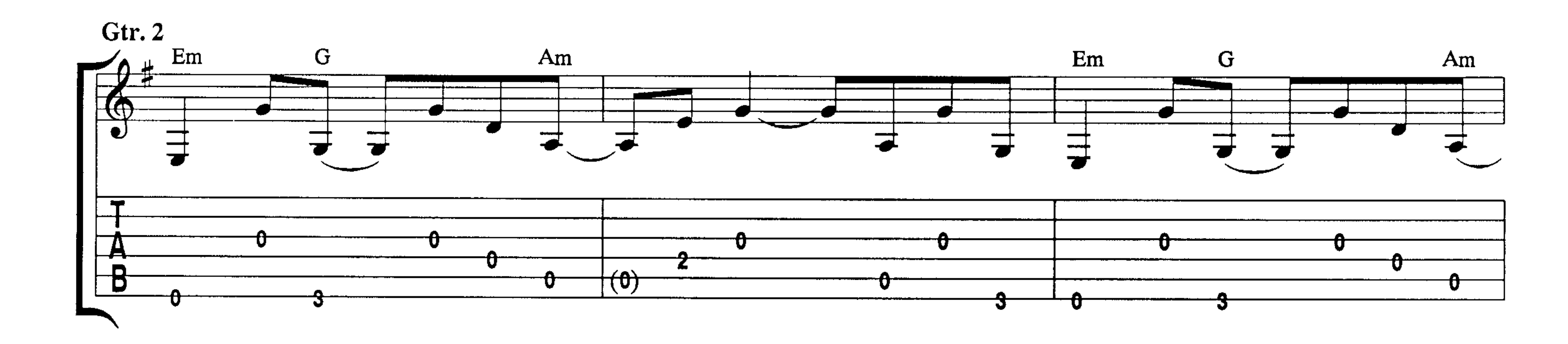
___ the night be - comes ___ his hell. ___

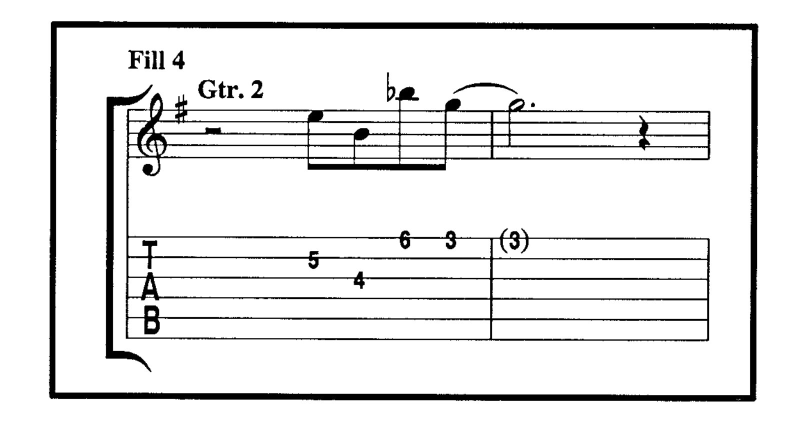
He'll nev - er tell. ___

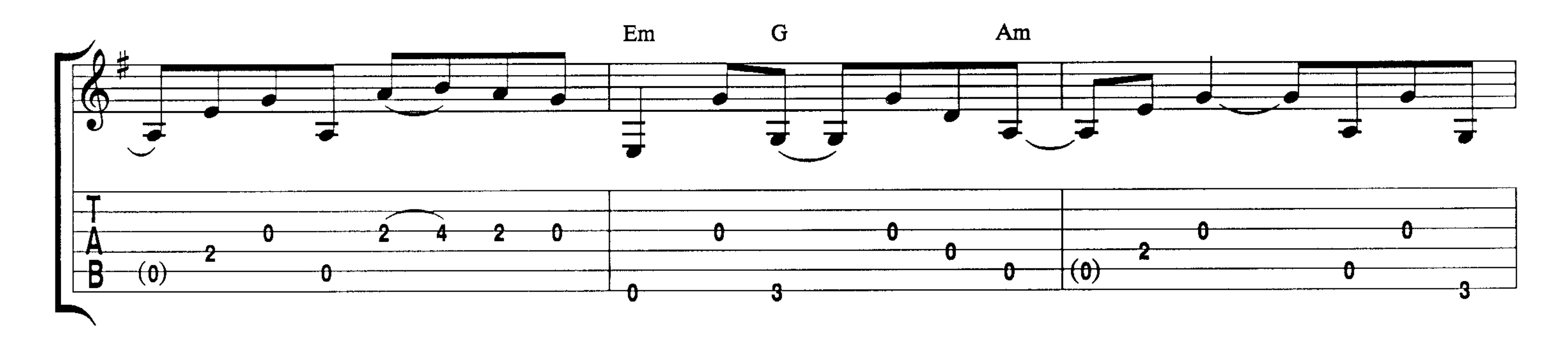

Gtr. 3
E5
w/Fill 1 (Gtr. 2)
P.M.
hold

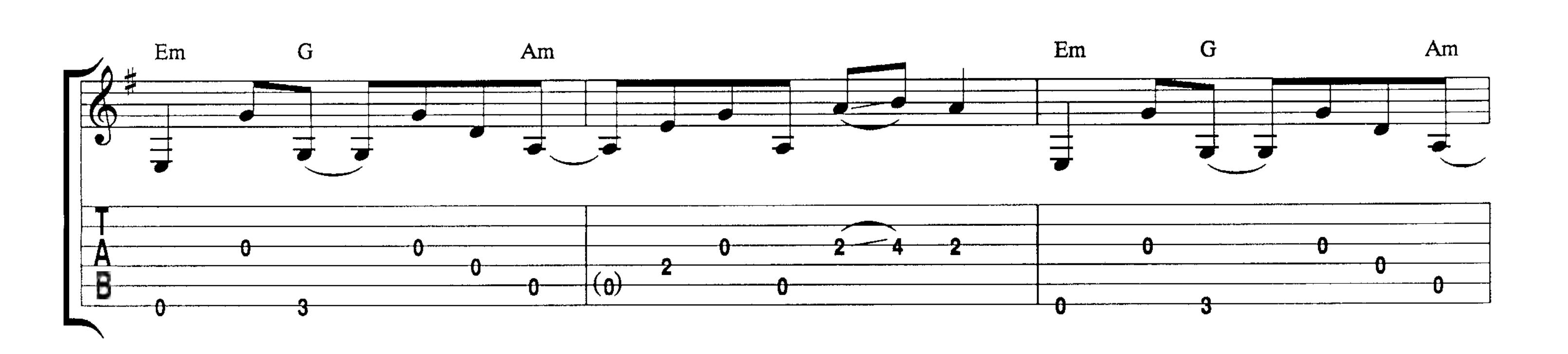

1st time w/Fill 2 (Gtr. 2)
2nd time w/Fill 4 (Gtr. 2)
w/Fill 1 (Gtr. 2)
P.M.
hold

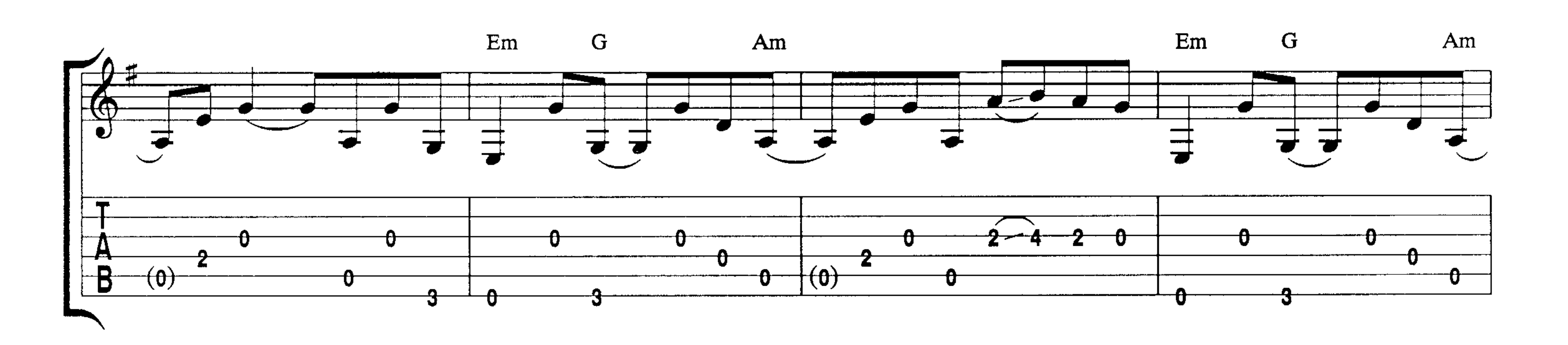

1.
2.
P.M.

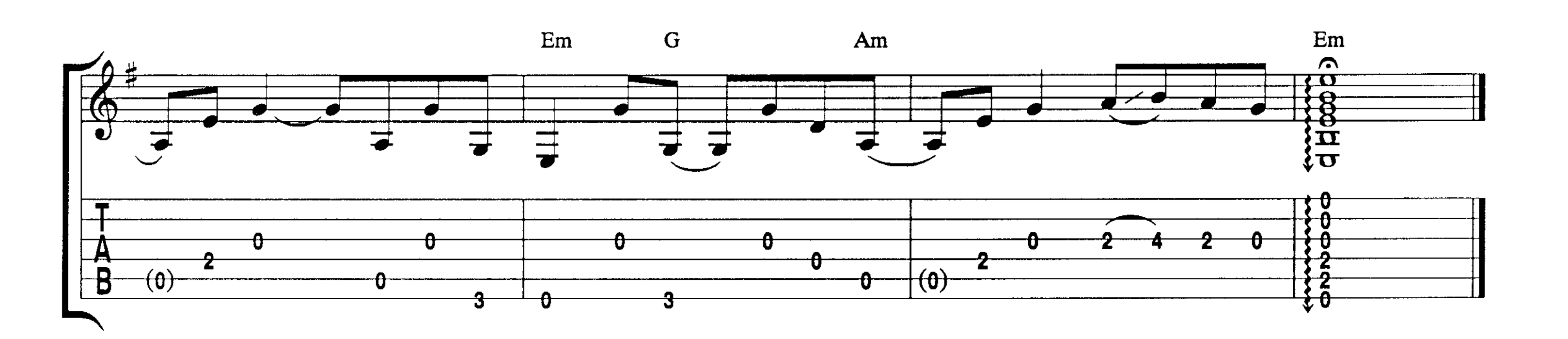

Gtr. 2
Em
G
Am


Fill 4
Gtr. 2





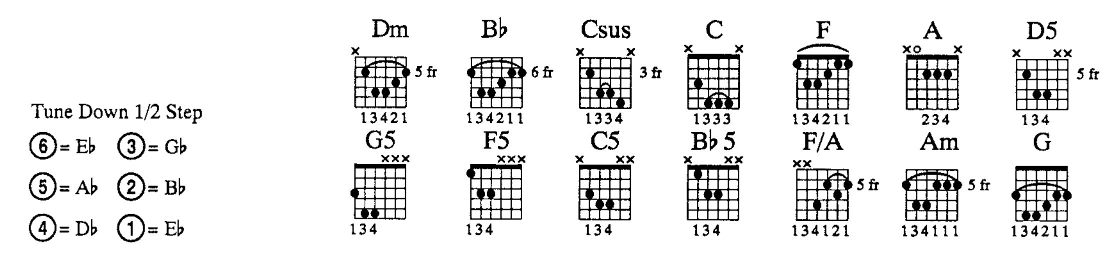




Bridge 2:
Bones to break and rules to bend.
Will the beatings ever end?
Time for sorrows, time for pain.
In the blue world.
Chorus 2:
He can't hold the secret any longer.
I know he'll never tell.
The night becomes his hell.

DREAM UNTIL TOMORROW

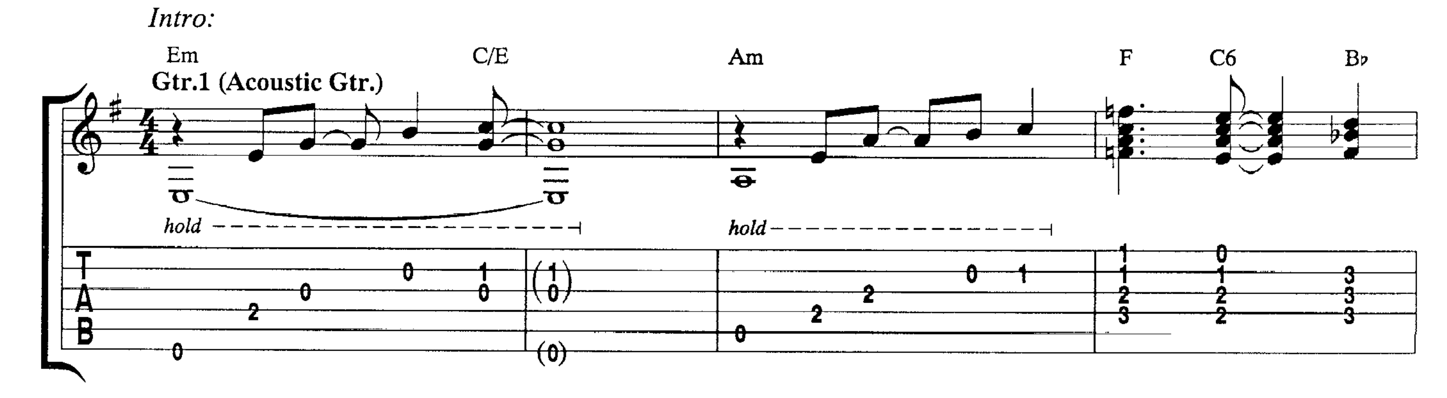
Words and Music by
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
ROBERT MASON and KEITH OLSEN

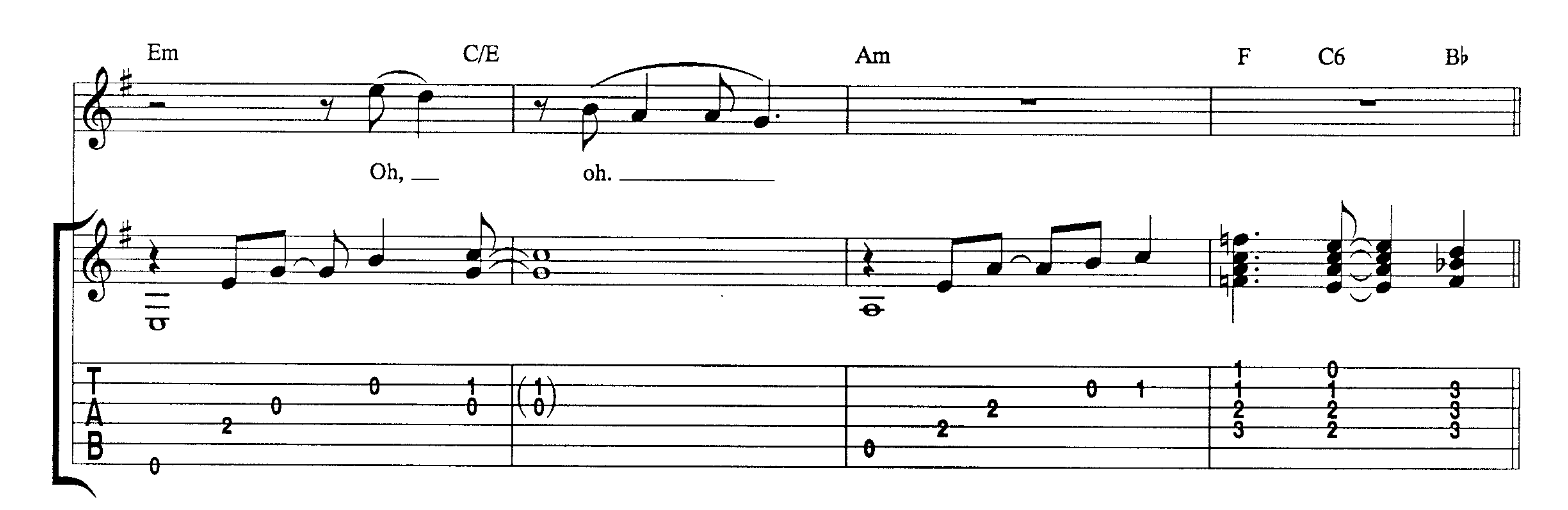


Tune Down 1/2 Step
⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb

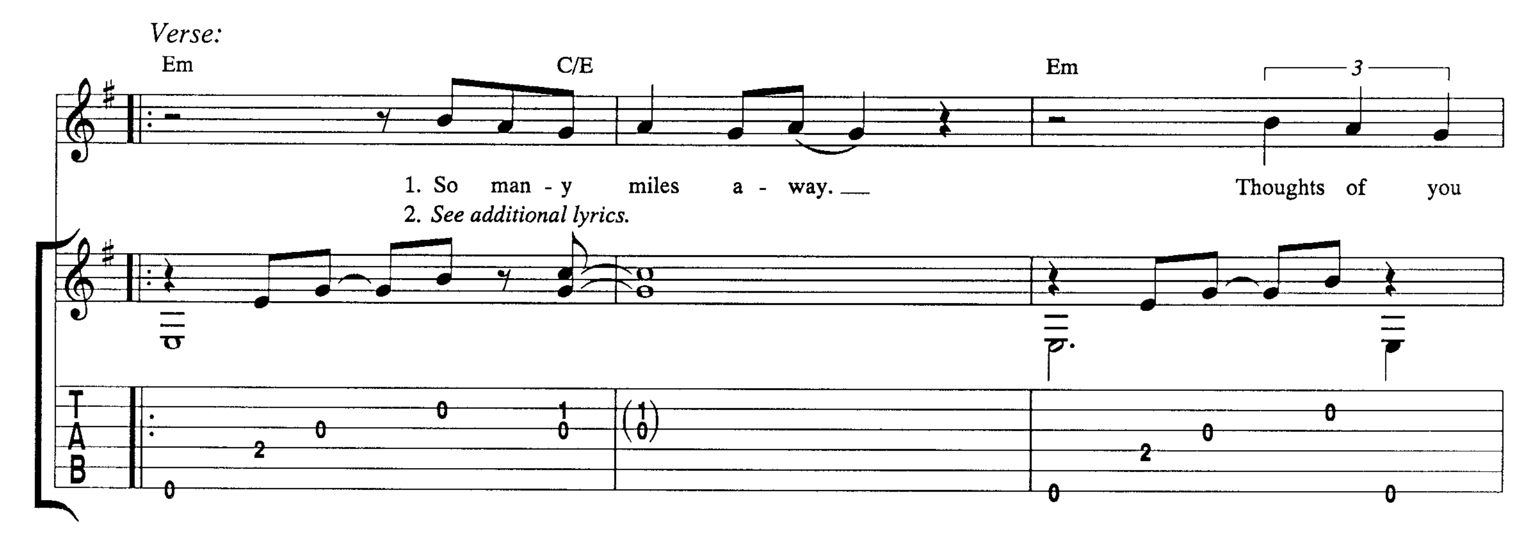
Moderate rock ♩ = 112

Intro:



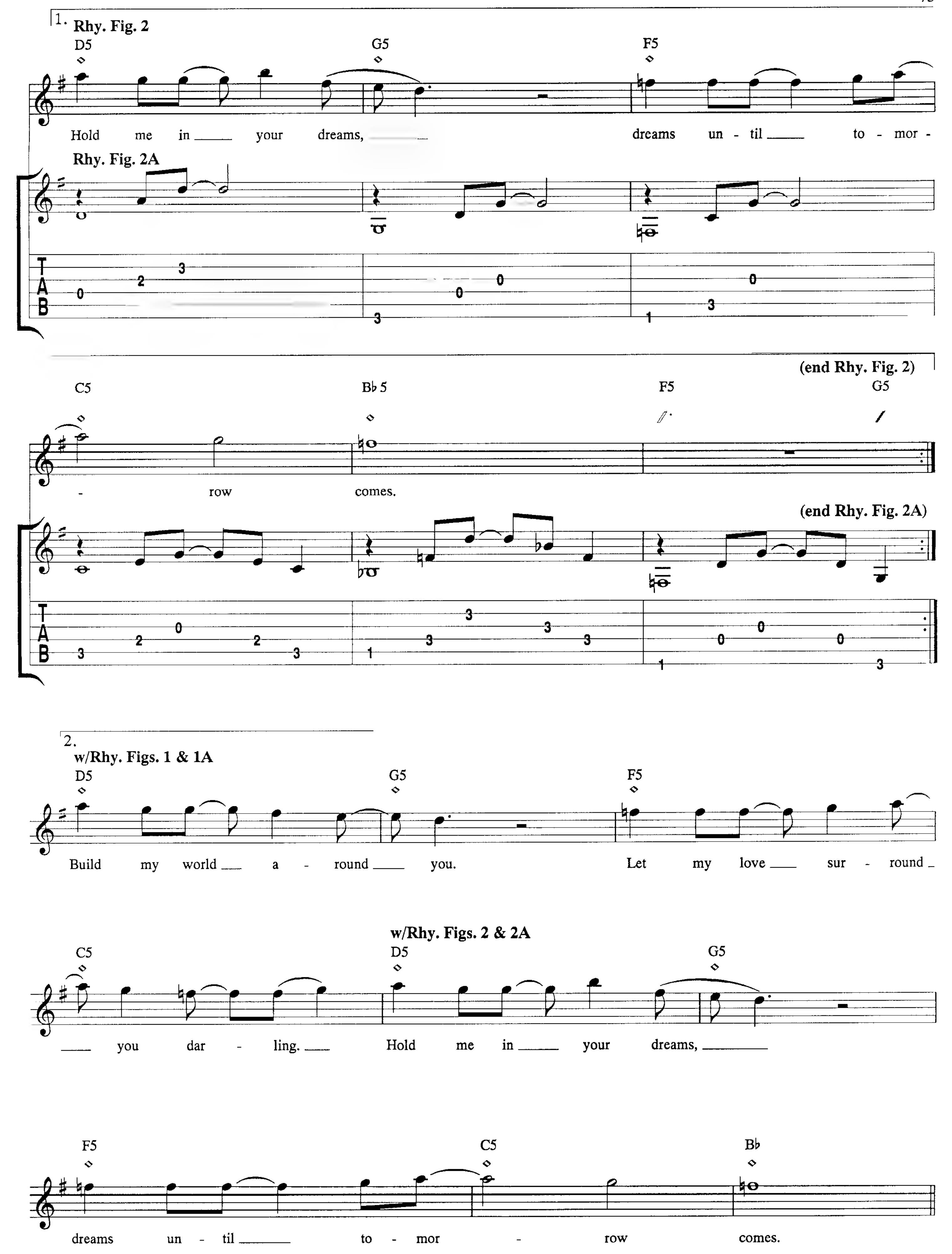


Verse:

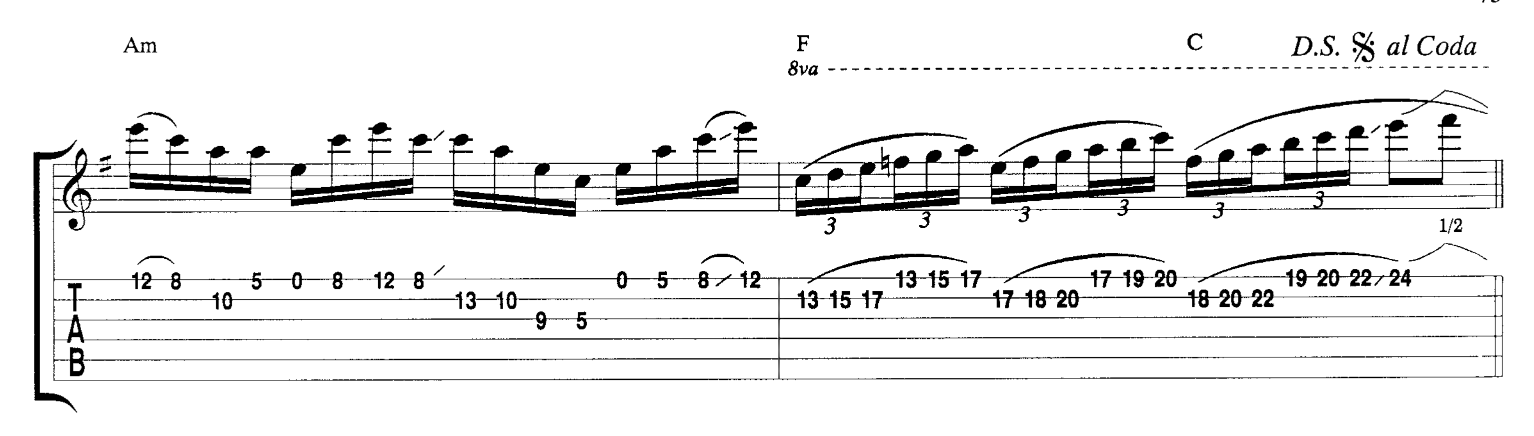


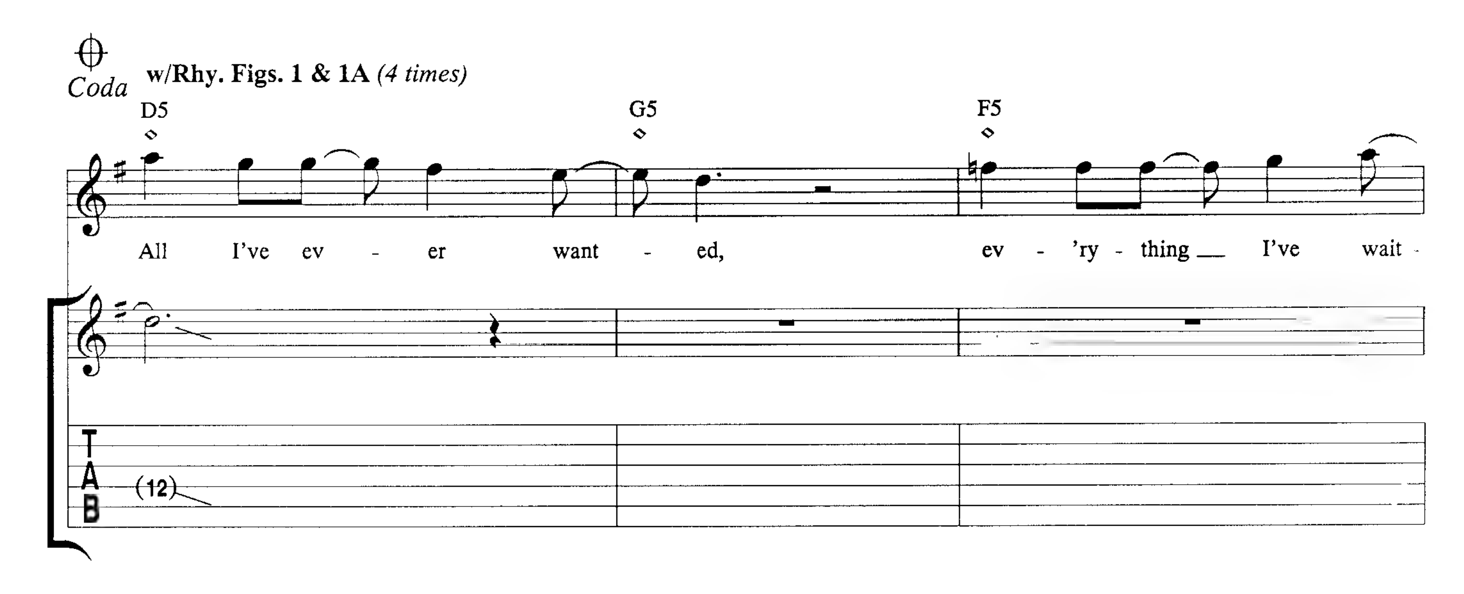

D C Em C/E
fill my ev - 'ry day. I spend the emp - ty hours
Em G F(9) Am
hear - ing the last words you said. A thou - sand
F/A Am F C B♭
days be - tween us, a thou - sand nights we spent a - part.
(To Rhythm Slashes)
Dm B♭ Csus
Trust in my love; you know, on - ly time can sep -
(8va)
(end solo)
1/2 (On D.S. only)
(24) 22


C
w/Fill 1
Dm
B♭
- a - rate us. I - ma - gine lost in my arms,
8va
(On D.S. only)
1/2
F
A
To Coda
Chorus:
Rhy. Fig. 1 (Gtr. 1 cont. simile)
Gtr. 3
D5
deep in a love that will last for - ev - er. All I've ev - er want -
(8va)
Rhy. Fig. 1A
Gtr. 2
hold
G5
F5
C5
(end Rhy. Fig. 1)
- ed, ev - 'ry - thing I've wait - ed for.
(end Rhy. Fig. 1A)
Fill 1

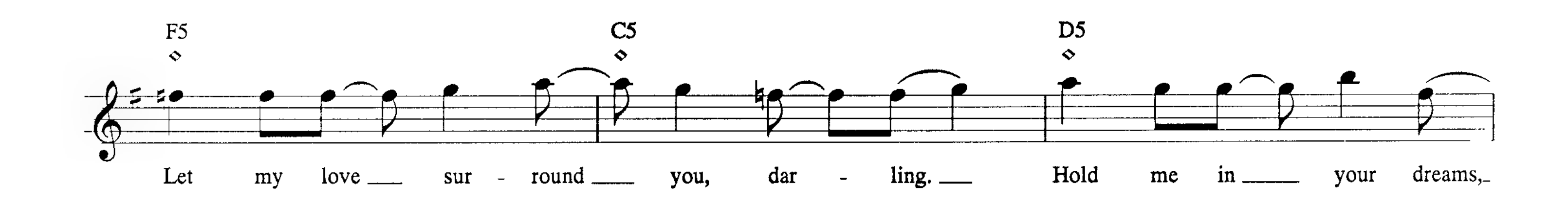

1.
Rhy. Fig. 2
D5
G5
F5
Hold me in your dreams,
dreams un - til to - mor -
Rhy. Fig. 2A
(end Rhy. Fig. 2)
C5
B♭5
F5
G5
- row comes.
(end Rhy. Fig. 2A)
2.
w/Rhy. Figs. 1 & 1A
D5
G5
F5
Build my world a - round you.
Let my love sur - round
w/Rhy. Figs. 2 & 2A
C5
D5
G5
you dar - ling.
Hold me in your dreams,
F5
C5
B♭
dreams un - til to - mor - row comes.

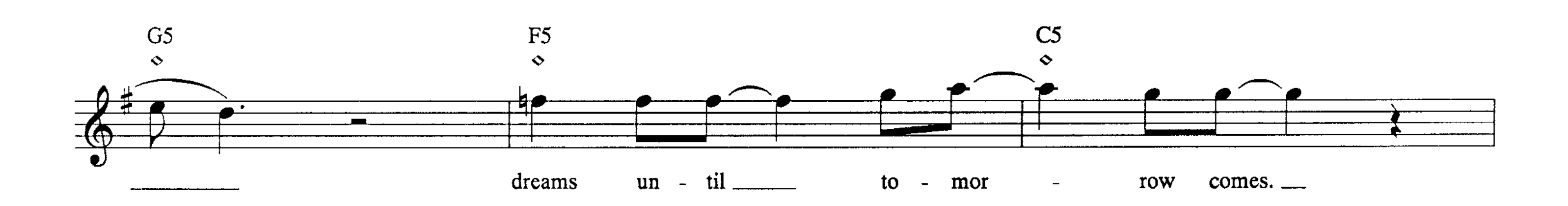

Solo:
F5
G5
Am
F/A
A.H. A.H.
Am (continue simile)
A.H.
G
F
Am
F/A
1/2
8va
(8va)

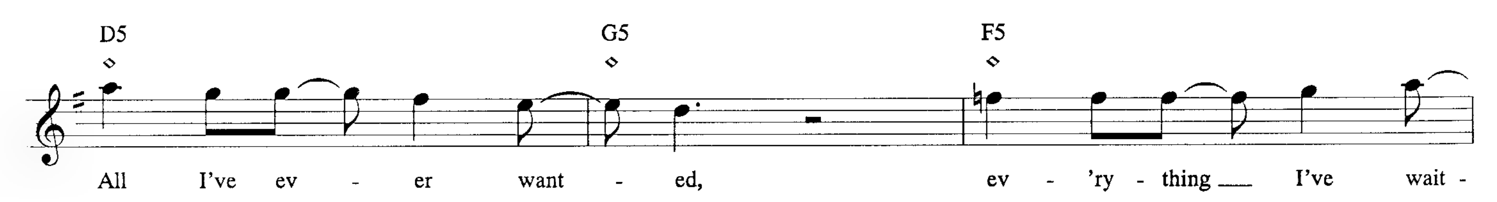

Am
F
8va
C
D.S. 𝄋 al Coda
1/2
12 8 10 5 0 8 12 8 13 10 9 5 0 5 8 12
13 15 17 13 15 17 17 18 20 17 19 20 18 20 22 19 20 22 24

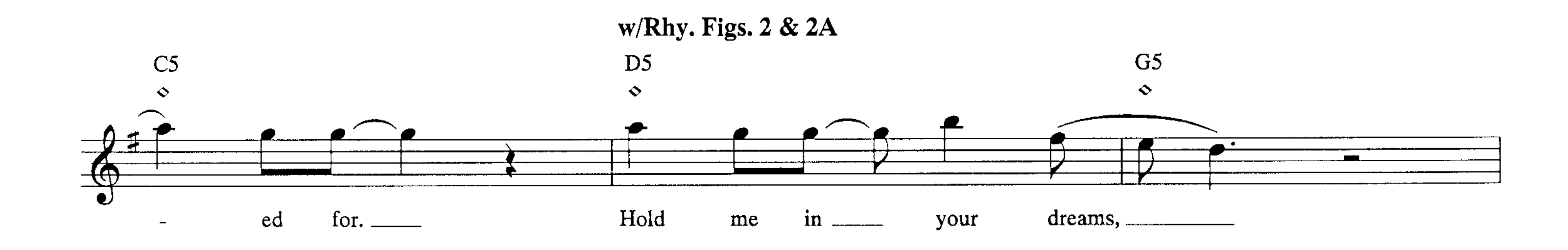

Coda w/Rhy. Figs. 1 & 1A (4 times)
D5
G5
F5
All I've ev - er want - ed, ev - 'ry - thing I've wait -
(12)

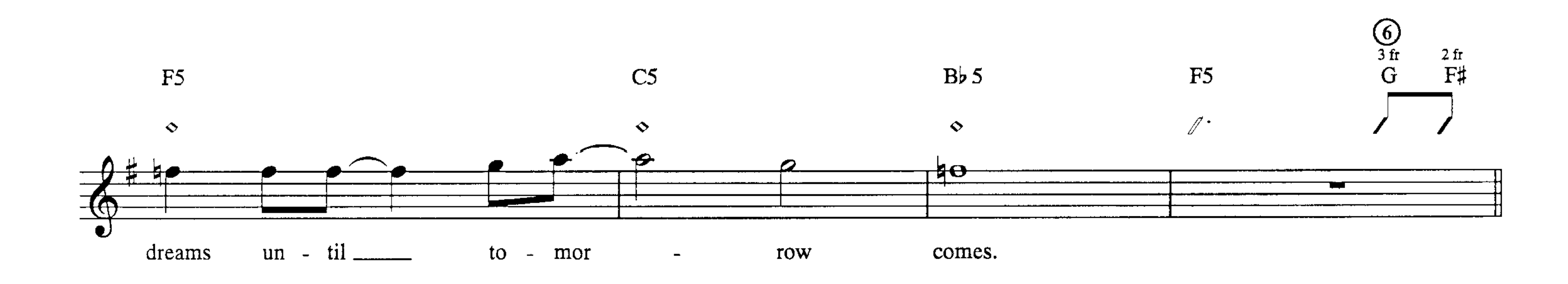

C5
D5
G5
- ed for. Build my world a - round you.

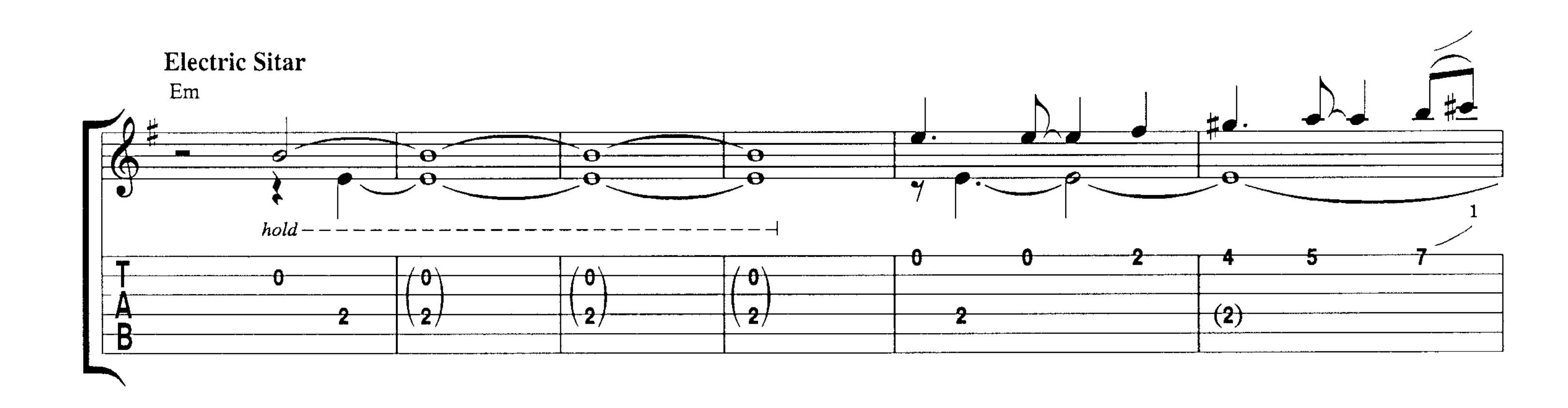

F5
C5
D5
Let my love sur - round you, dar - ling. Hold me in your dreams,

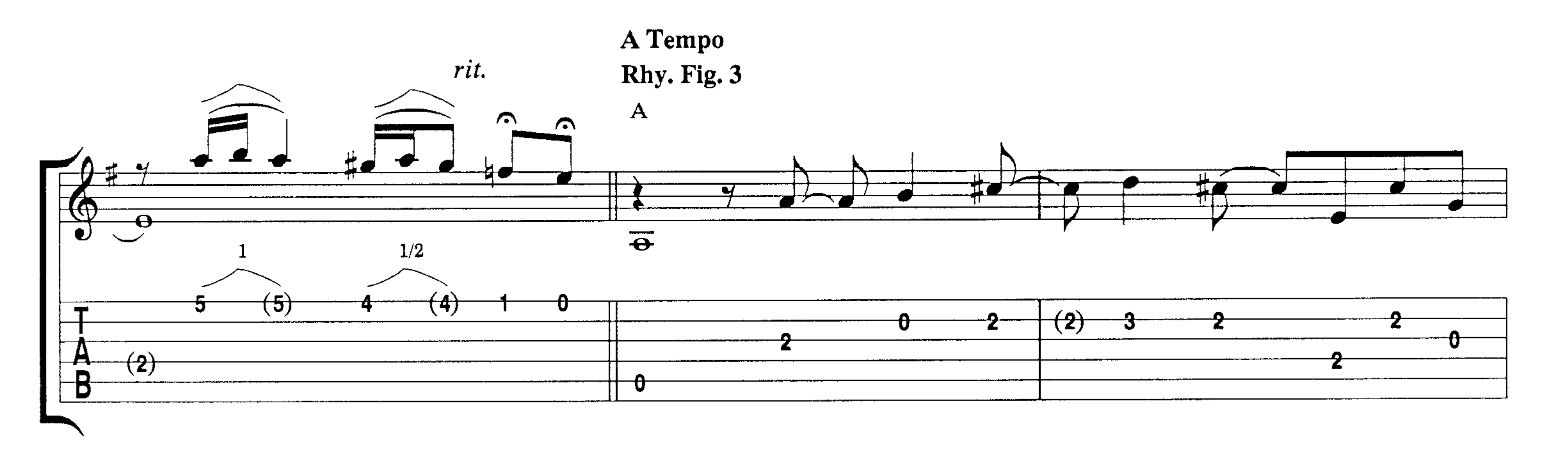

G5
F5
C5
dreams un - til to - mor - row comes.

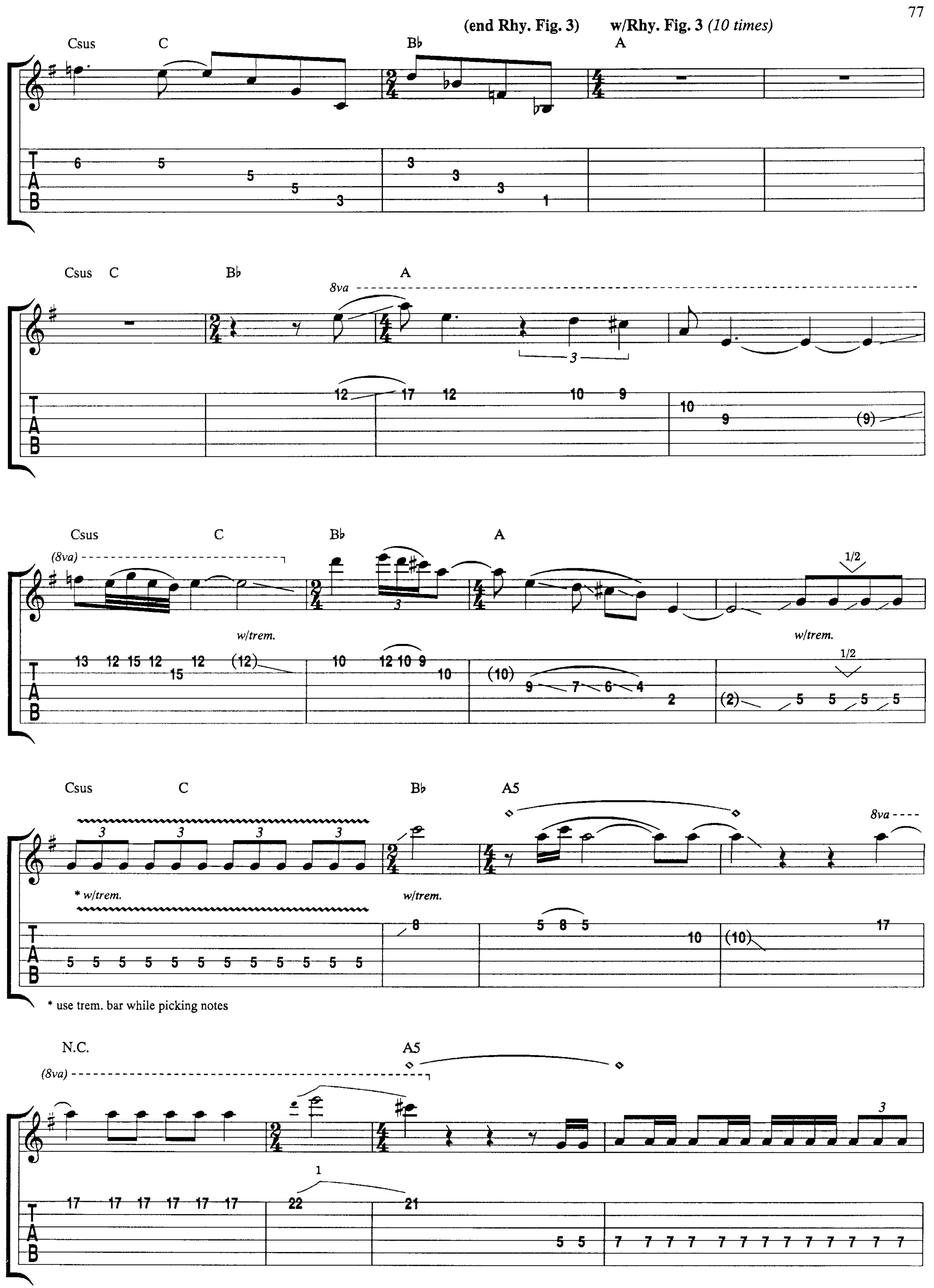

D5
G5
F5
All I've ev - er want - ed,
ev - 'ry - thing I've wait -


w/Rhy. Figs. 2 & 2A
C5
D5
G5
- ed for.
Hold me in your dreams,

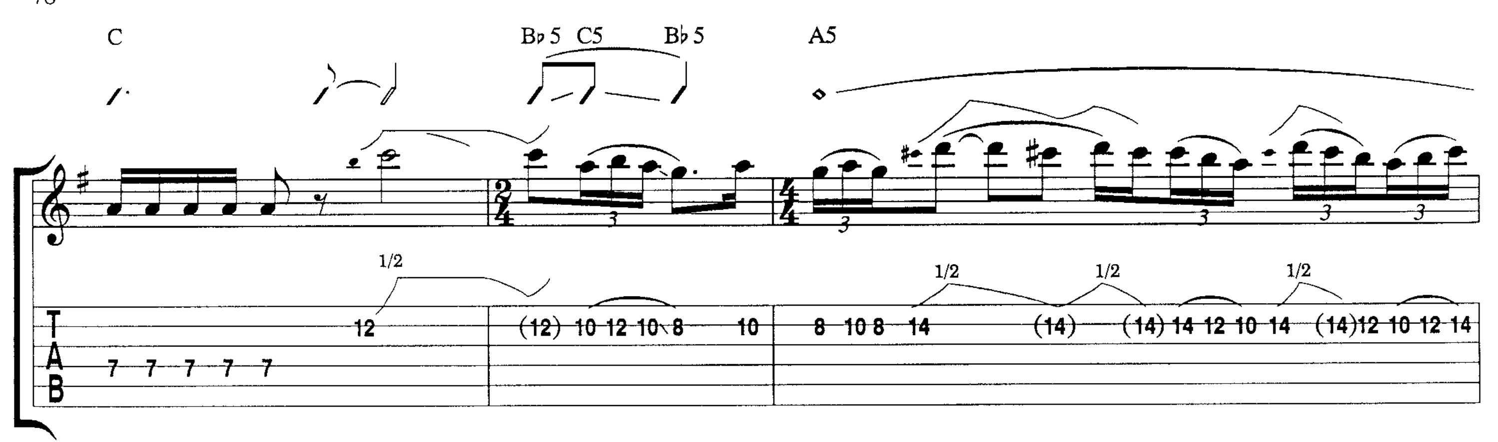

F5
C5
B♭5
F5
6
3 fr
2 fr
G
F♯
dreams un - til to - mor - row comes.

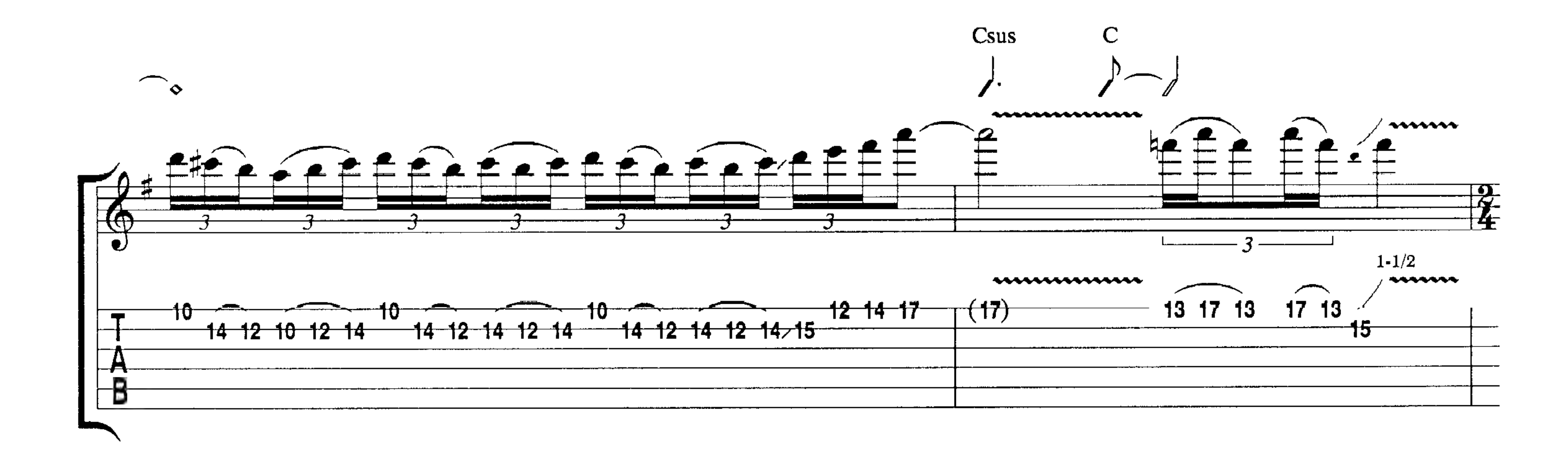

Electric Sitar
Em
hold
T
A
B

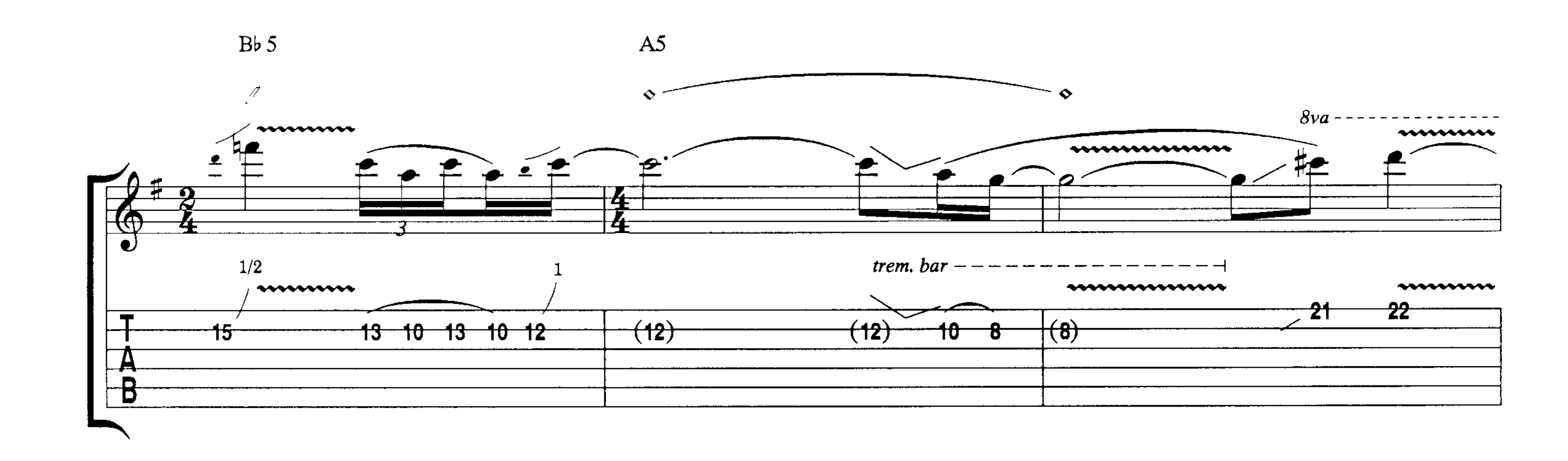

rit.
A Tempo
Rhy. Fig. 3
A
T
A
B

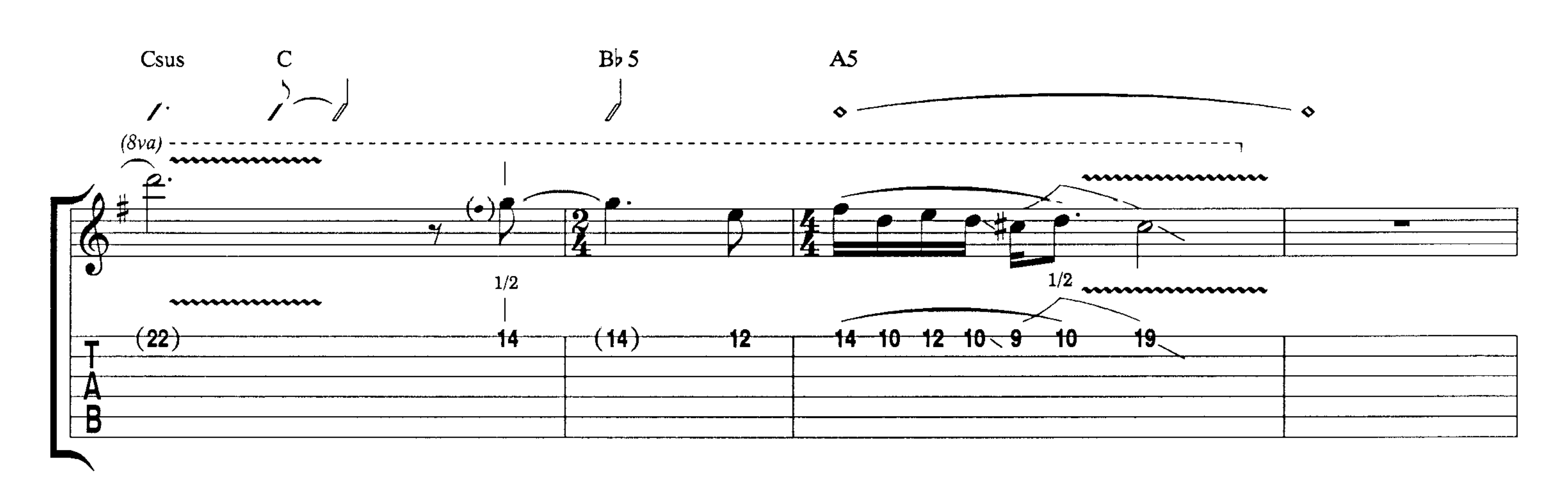


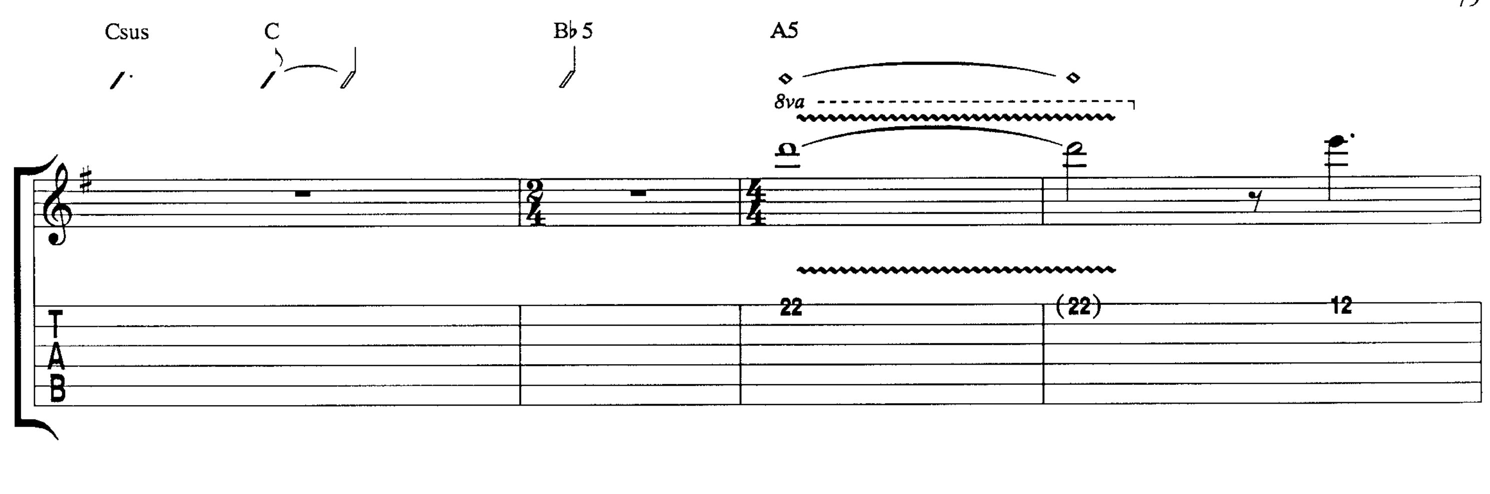
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (10 times)
Csus
C
B♭
A
8va
w/trem.
1/2
A5
* w/trem.
N.C.
(8va)
* use trem. bar while picking notes

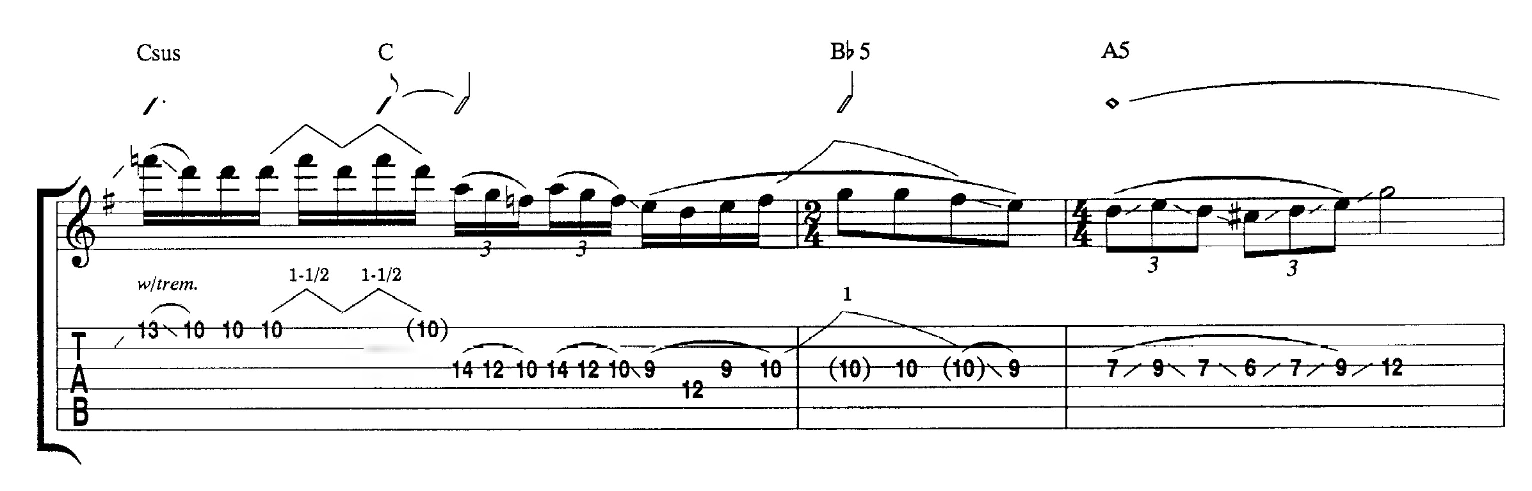

C
B♭5 C5 B♭5
A5
1/2
1/2
1/2
1/2

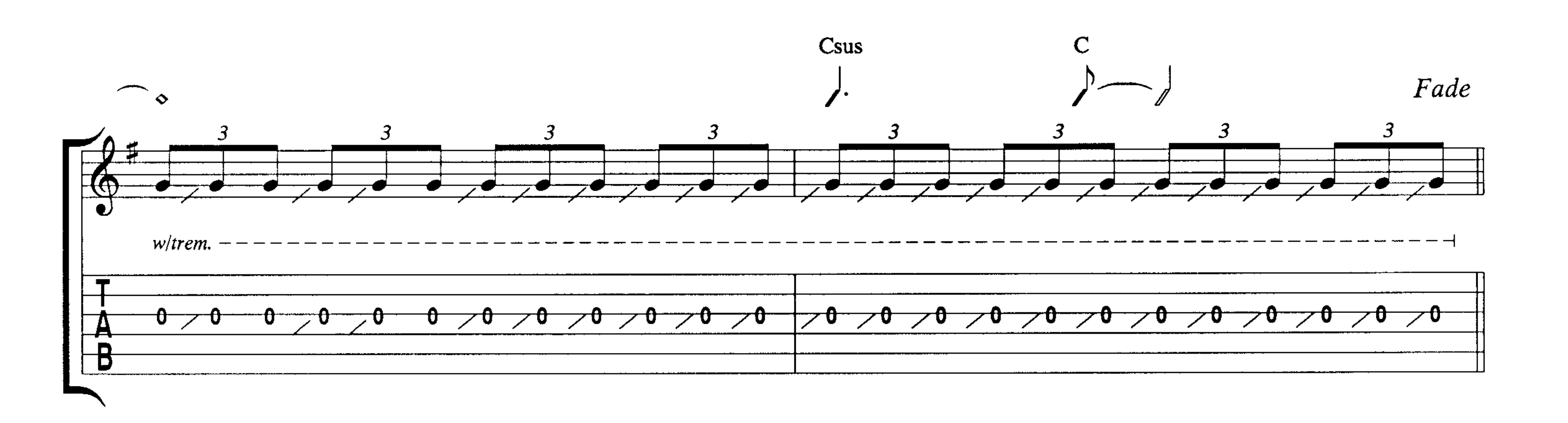

Csus
C
1-1/2


B♭5
A5
8va
1/2
1
trem. bar


Csus
C
B♭5
A5
(8va)
1/2
1/2







Verse 2:

I'm fighting time and distance.
Illusion hides the fear inside.
How can I bring you closer,
I want you by my side.
I lie awake and wonder,
I'm all alone for one more night.
Trust in my love,
You know only time can separate us.
Your image burns in my mind,
Deep in a love that lasts forever.
(To Chorus:)

JUNGLE OF LOVE

Words and Music by
GEORGE LYNCH, MICK BROWN, ANTHONY ESPOSITO,
ROBERT MASON and KEITH OLSEN

Tune Down 1/2 Step
⑥= E♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭

Moderate rock ♩ = 93

D N.C.

1. Hey!

Verse :

A5

Come on o - ver girl, ___ shak-in ain't no crime. _
2. *See additional lyrics.*

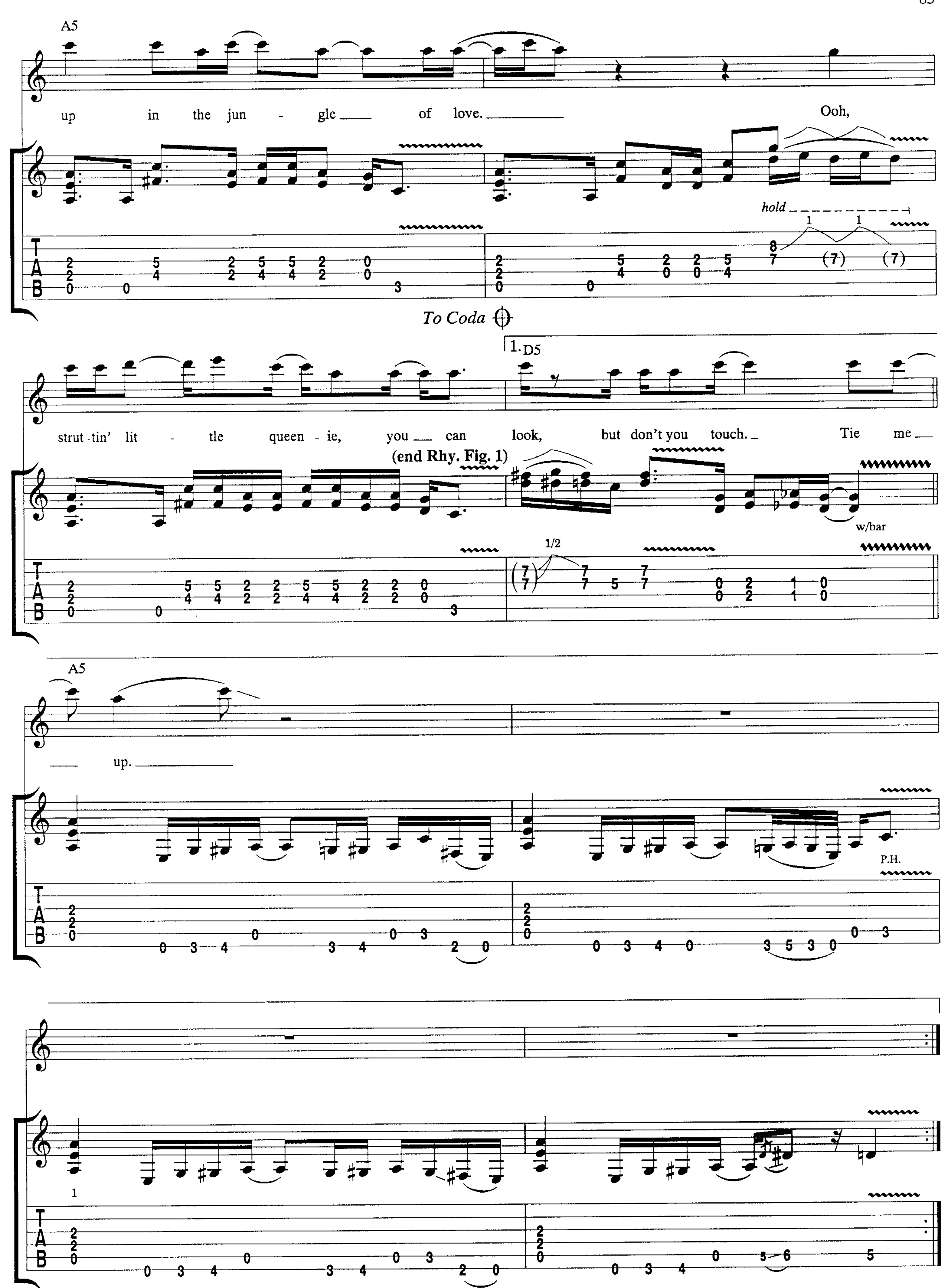
* P.M.

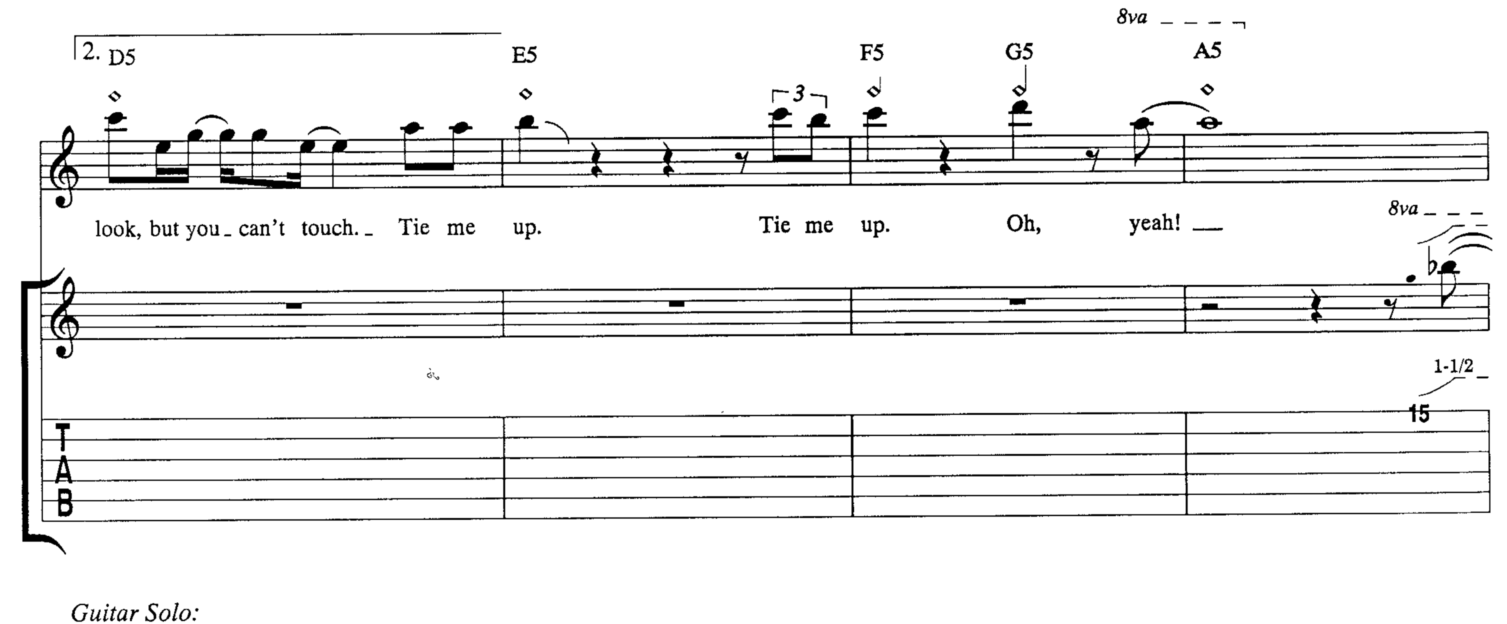
* Pinch harmonic



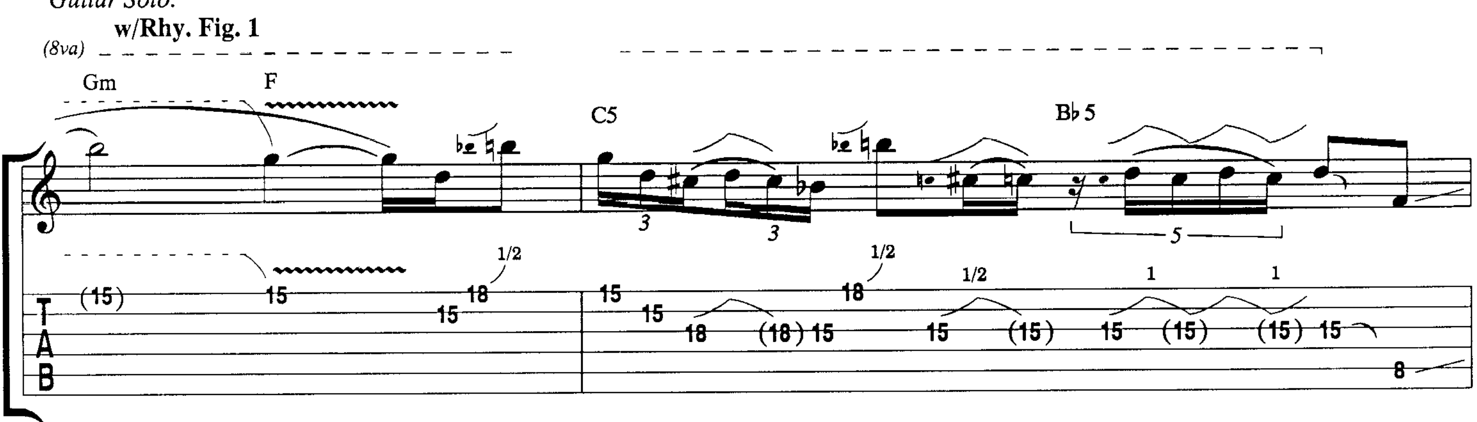
D5
F5
G
Show me what you got and more, you work it all so fine.
A5
Legs for days with wick-ed ways. Sen - sa-tions on my mind.
P.H.
D5
F5
G
Drinks are cheap and so are you; you know I got the time.
Gm
F
8va
C5
B♭5
Oh, no. Ooh, sweet frus - tra - tion.
Rhy. Fig. 1
hold
hold

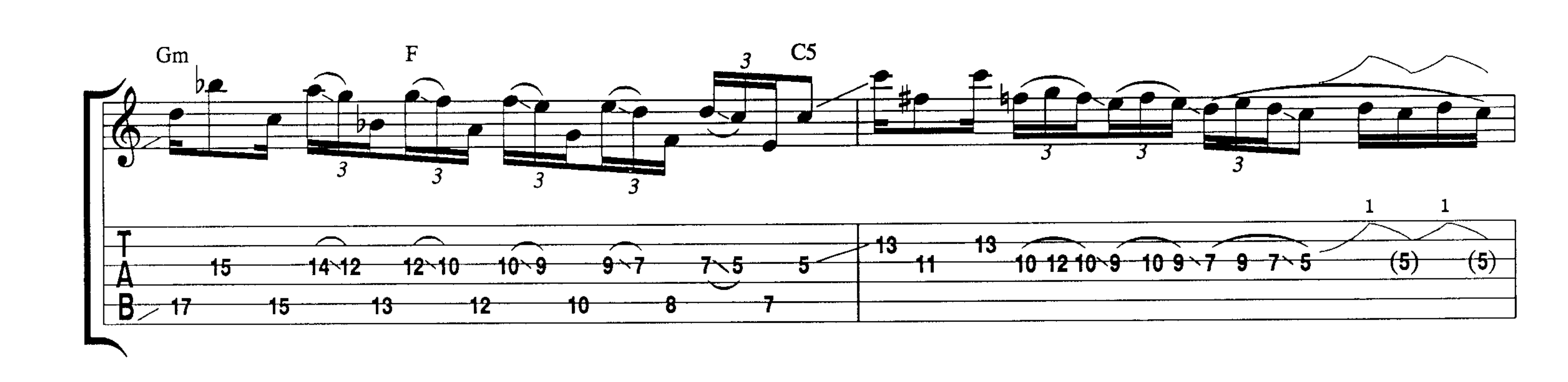

Gm F C5 Gm F
8va
Oh, no. A-noth-er pay-check came and went. Oh, no. I can't re-
hold
hold
hold
C5 B♭5 D7 D7sus D7 D7sus
(8va)
-sist temp - ta - tion. No! Tie me
(end Rhy. Fig. 1)
Chorus:
A5 D5
up in the jun - gle of love. Let me
Rhy. Fig. 2
A5 D5
sing be - tween the things that you've been swing - in'. Tie me

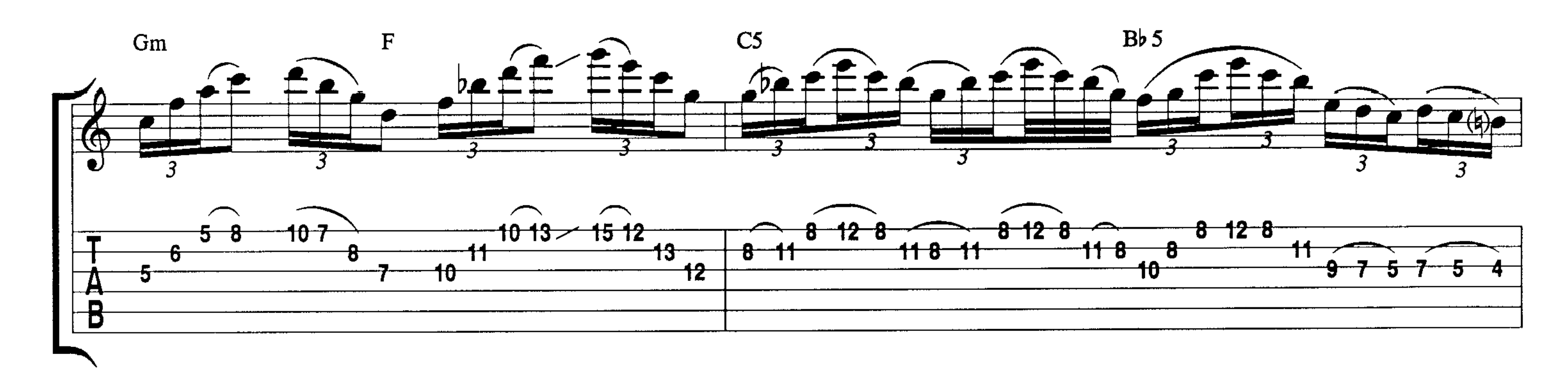

A5
up in the jun - gle of love.
Ooh,
hold
To Coda
1. D5
strut-tin' lit - tle queen - ie, you can look, but don't you touch. Tie me
(end Rhy. Fig. 1)
w/bar
A5
up.
P.H.



Guitar Solo:
w/Rhy. Fig. 1









Verse 2:

Come on over girl, you know I'm on the make.
The way that I've been watching you
My heart's sure to break.
Like a shot without a chaser
You bring me to my knees.
Put my money where your mouth is
'Cause I know you aim to please.
Oh no. Lord have mercy.
Oh no. Another drink before I'm dry.
Oh no. I want to see what's on the menu.

(To Chorus:)

I WANT IT

Words and Music by
GEORGE LYNCH, MICK BROWN,
ANTHONY ESPOSITO and ROBERT MASON



Csus2 G5 (E/G♯) A5

(end Rhy. Fig. 3) Rhy. Fig. 4

w/Fill 1 (Gtr. 2)

(cont. in slashes)

w/bar

Verse:

(end Rhy. Fig. 4) D/A

1. From the day our eyes ___ first met, it's a time ___
2. *See additional lyrics*

Gtr. 3 (clean)

(This part is doubled by Gtr. 4, 8va)

hold

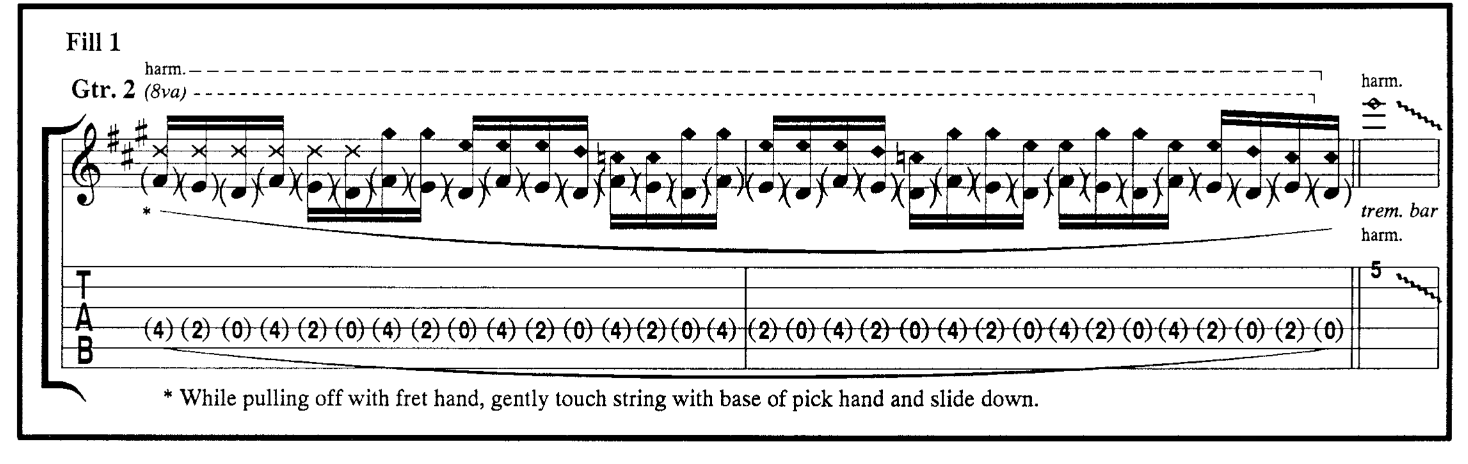
hold

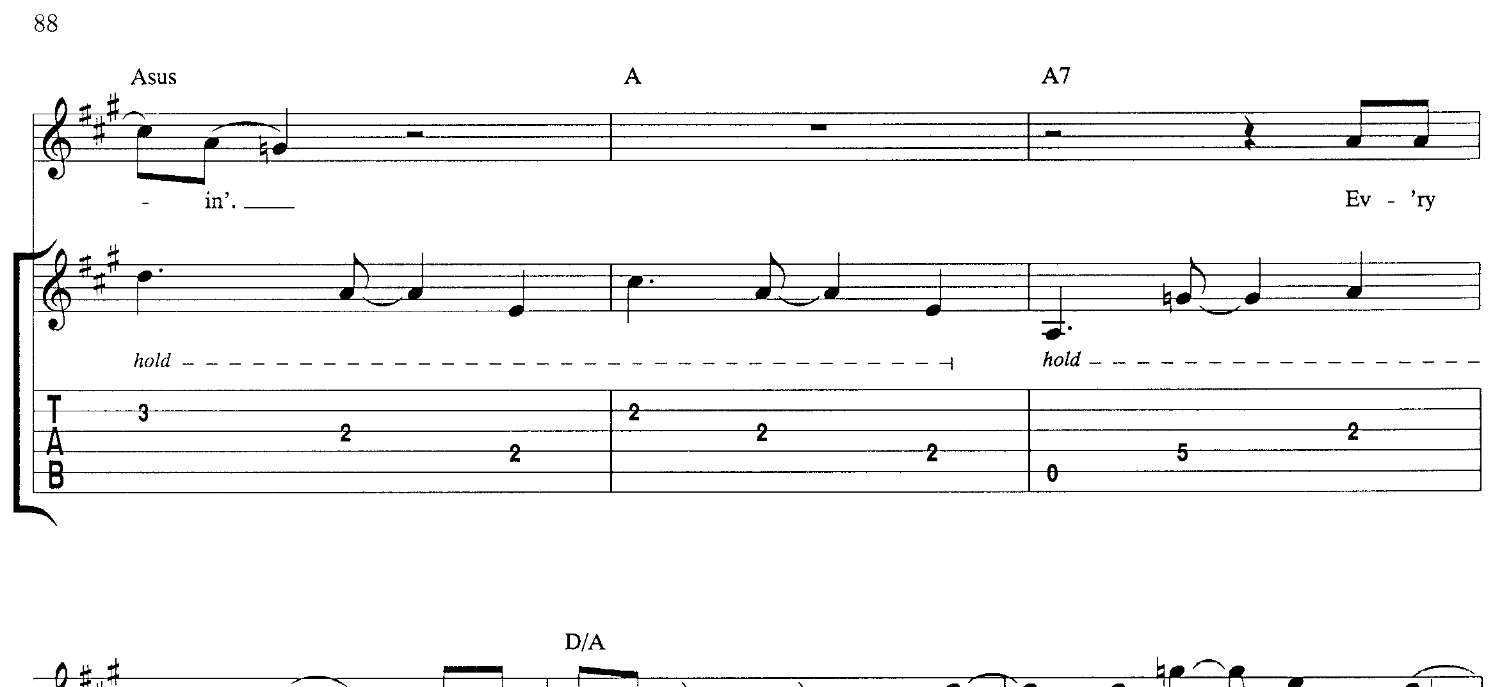
Dm9/A

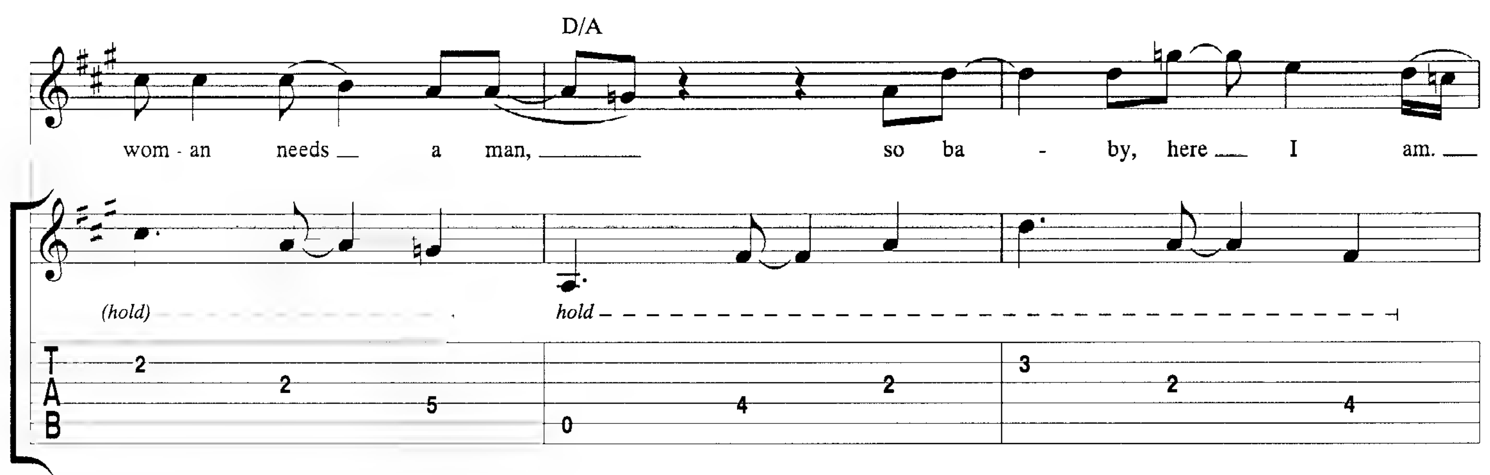
___ I can't for - get. ___ You're a ball of fire ___ burn -

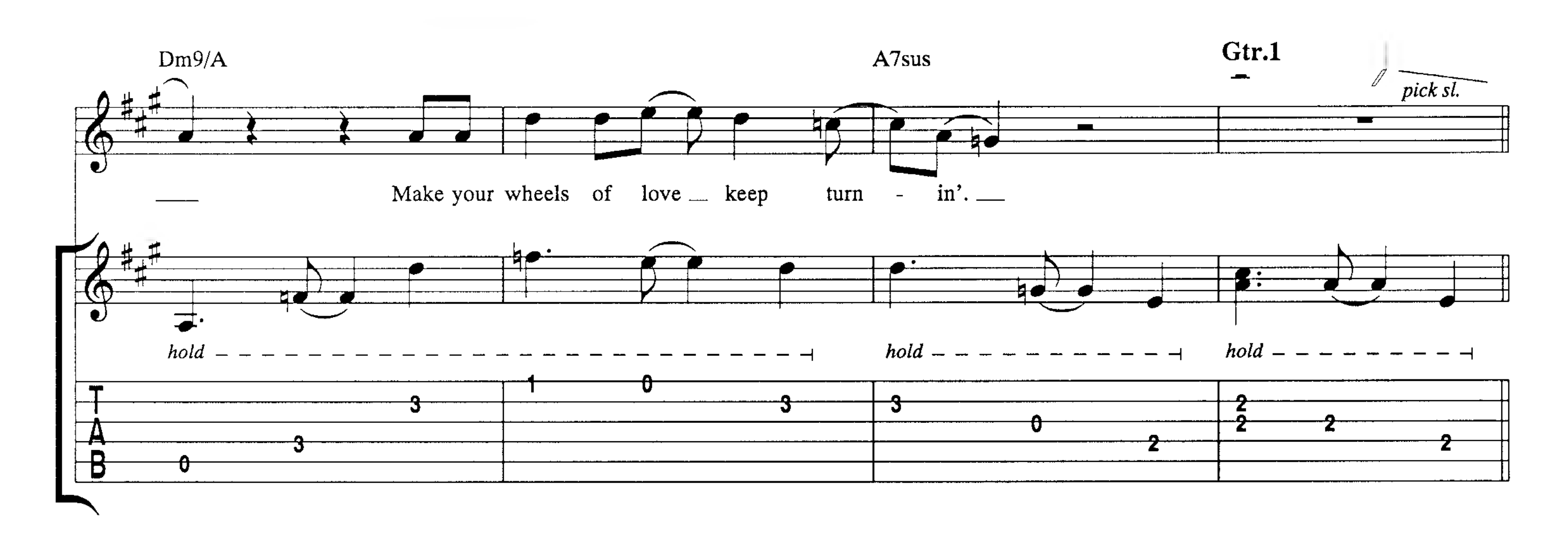
(hold)

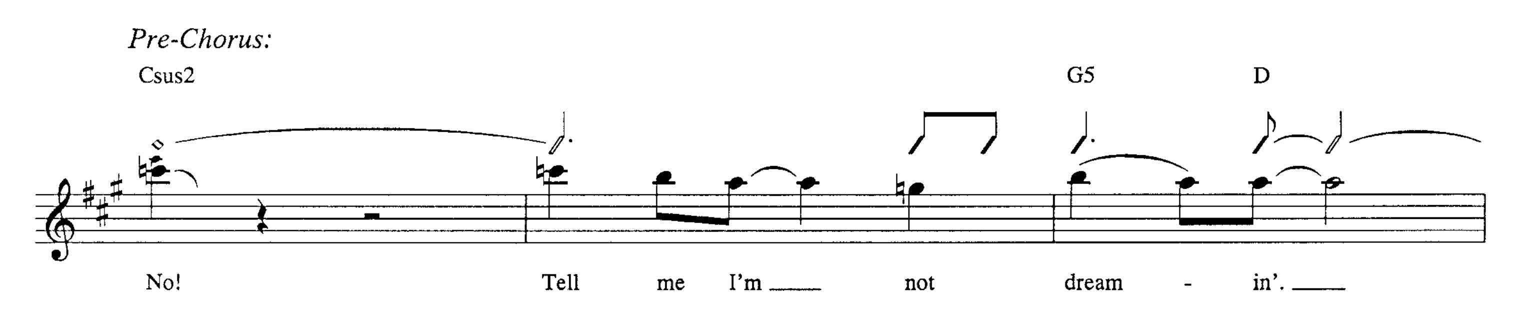
hold

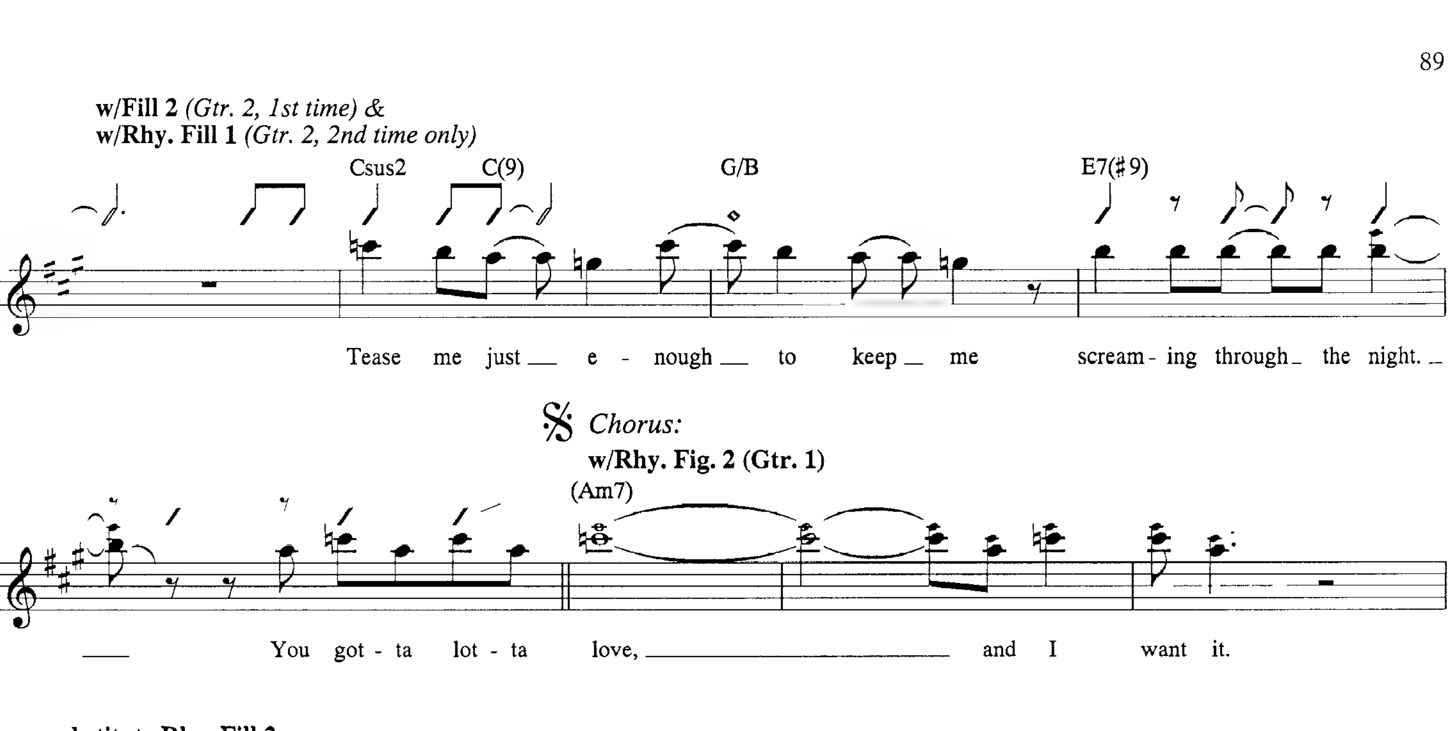



Asus
A
A7
-in'.
Ev - 'ry
hold
hold
T
A
B

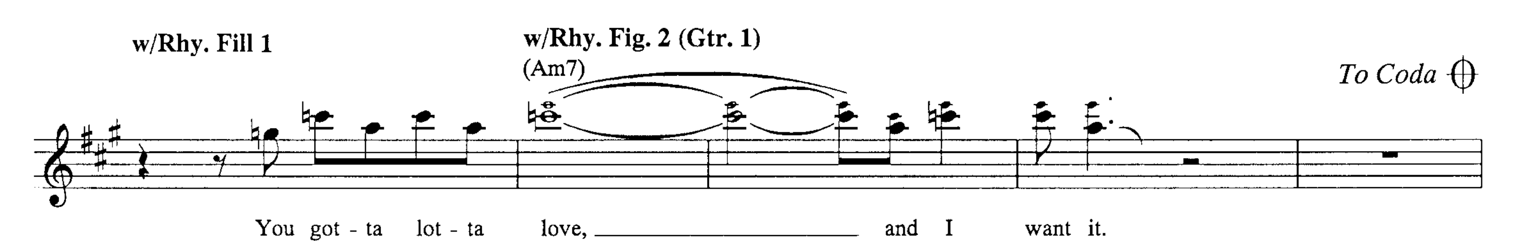

D/A
wom - an needs a man,
so ba - by, here I am.
(hold)
hold

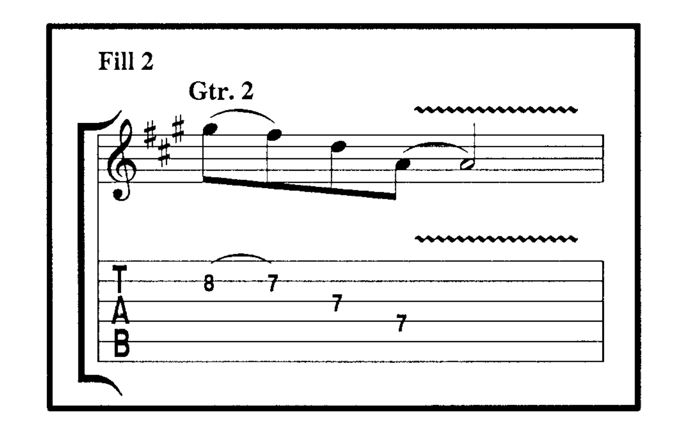

Dm9/A
A7sus
Gtr.1
pick sl.
Make your wheels of love keep turn - in'.
hold
hold
hold

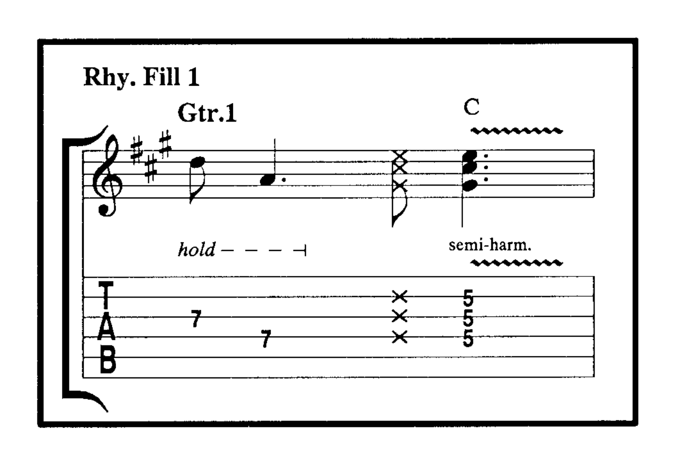

Pre-Chorus:
Csus2
G5
D
No!
Tell me I'm not dream - in'.

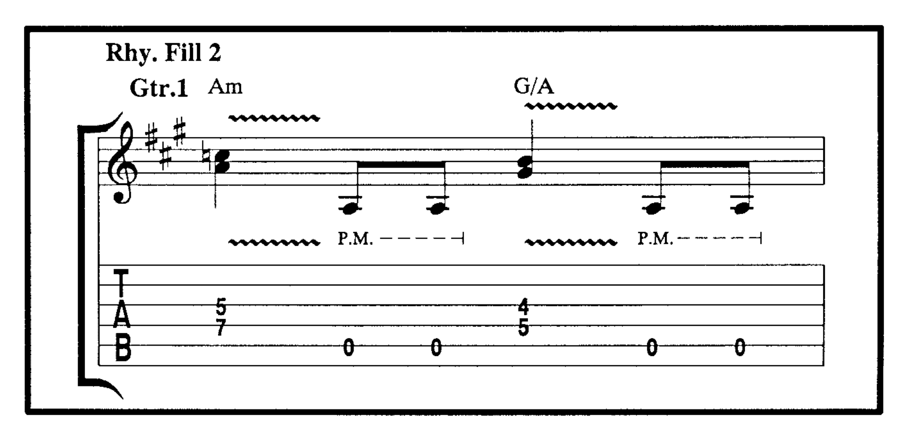

w/Fill 2 (Gtr. 2, 1st time) &
w/Rhy. Fill 1 (Gtr. 2, 2nd time only)
Csus2
C(9)
G/B
E7(♯9)
Tease me just e - nough to keep me scream - ing through the night.


Chorus:
w/Rhy. Fig. 2 (Gtr. 1)
(Am7)
You got - ta lot - ta love, and I want it.


substitute Rhy. Fill 2
(Gtr. 1, 2nd time only)
w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only)
Csus2
G5
D
Let me take you, let me make you mine.
w/Rhy. Fill 1
w/Rhy. Fig. 2 (Gtr. 1)
(Am7)
To Coda
You got - ta lot - ta love, and I want it.


Fill 2
Gtr. 2
8 7
7
7


Rhy. Fill 1
Gtr.1
C
hold
semi-harm.
7
7
5
5
5


Rhy. Fill 2
Gtr.1
Am
G/A
P.M.
P.M.
5
7
0 0
4
5
0 0


1. w/Rhy. Fig. 4 (Gtr. 1)
w/Fill 3 (Gtr. 2)
Csus2
G5
(E/G♯)
A5
I can't do ___ with - out ___ you one ___ more night. ___
2. w/Rhy. Fig. 3 (Gtr. 1)
Csus2
G5
D
Nev - er saw ___ a wom - an look ___ so right. ___
w/Rhy. Fig. 4 (Gtr. 1, 1st 2 bars only)
Csus2
G5
(E/G♯)
Ooh, I can't do ___ with - out ___ you one ___ more night. ___
Bridge:
C♯m7
Gtrs.3 & 4
hold
Gtrs. 1 & 2
E
Ooh, ___ yeah.
(hold)
Fill 3
Gtr. 2
harm.
(8va)
trem. bar


F♯
G♯
F
F♯
E
C♯m7
I've been watch - ing you.
hold
Yes, I have.
(hold)
Gtrs. 1 & 2
E
F♯
G♯
F
F♯
G♯
Ooh,
yeah!
(hold)


Guitar Solo:
(Am7)
A.H.
(8va)
Gtr. 2
1/4
P.M.
A.H. pitch: E
Gtr.1
P.M.
1
semi-harm.
Csus2
G5
(E/G#)
(Am7)

8va

trem. bar

to slack

P.M.

A.H.

(8va)

A.H. pitches: C, D

(8va)

D(4)

P.M.

G5

Csus2

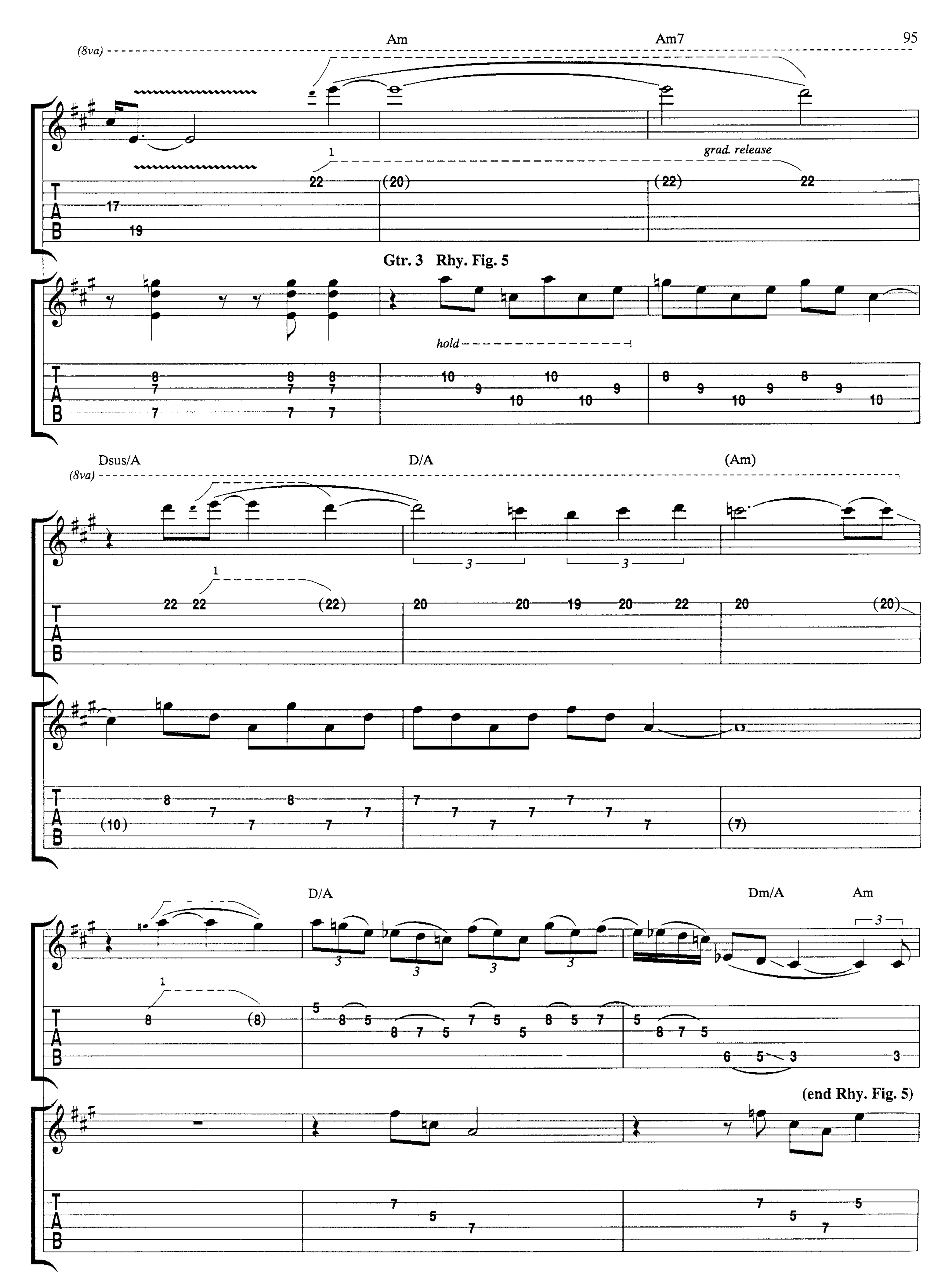
(Am7)

trem. bar

trem. bar

P.M.


A.H.
(8va)
P.M.
A.H.
P.M.
A.H.
(8va)
P.M.
P.M.
A.H.
A.H. pitch: F
A.H. pitch: G
A.H.
(8va)
A.H.
semi-harm.
A.H. pitch: C
Csus2
P.M.
G/B
Em7
8va



Am
Am7
(8va)
grad. release
Gtr. 3 Rhy. Fig. 5
hold
Dsus/A
D/A
(Am)
D/A
Dm/A
Am
(end Rhy. Fig. 5)


Am7
Dsus/A
A.H.
(8va)
D/A
w/Rhy. Fig. 5 (Gtr. 3)
trem. bar
A.H. pitch: F♯
(Am)
D/A
Dm/A
Am
Half time
w/Rhy. Fig. 1 (Gtr. 1)
D.S. 𝄋 al Coda
(Am)
Ooh. Oh, oh, oh!
You got-ta lot-ta
Yeah!
fdbk
(8va)
Coda
w/Rhy. Fig. 3 (Gtr. 1, 1st 3 bars only)
Csus2
G5
D
w/Rhy. Fill 1
Nev-er saw a wom-an look so right.
You got-ta lot-ta
w/Rhy. Fig. 2 (Gtr. 1)
(Am)
love, and I want it.
w/Rhy. Fig. 3 (Gtr. 1)
Csus2
Let me take you,
G5
D
w/Rhy. Fig. 2 (Gtr. 1)
(Am)
let me make you mine.
You got-ta lot-ta love, and I



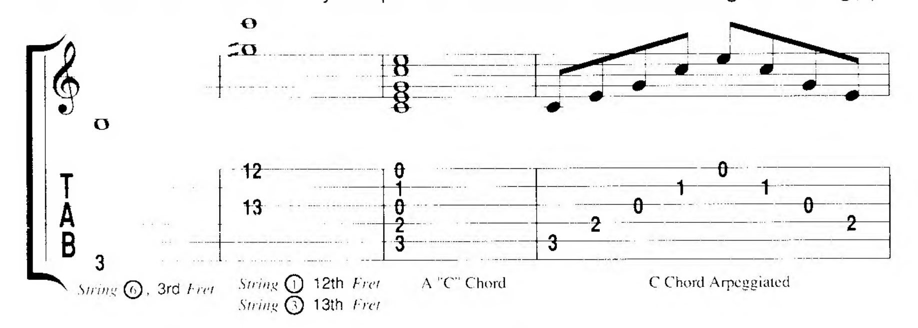
Verse 2:

I'm spending every endless night
Let it burn with all my might.
Honey, nothing gets me higher.
Baby, if you'll just give in,
We can both begin
To build a never-ending fire.

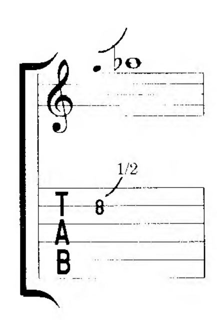
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

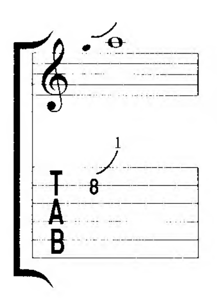
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



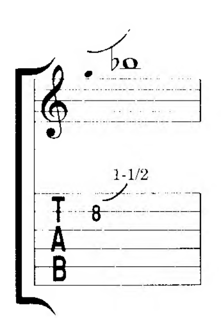
BENDING NOTES



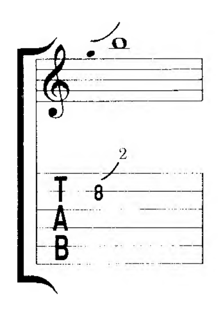
HALF STEP: Play the note and bend string one half step.*



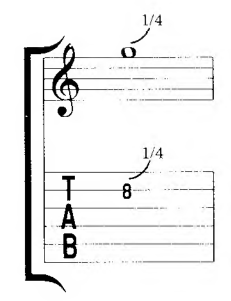
WHOLE STEP: Play the note and bend string one whole step.



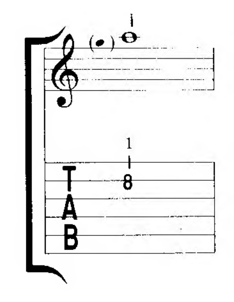
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



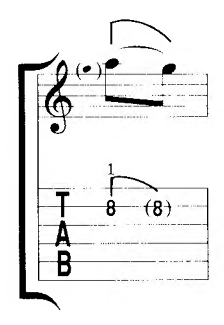
TWO STEPS: Play the note and bend string two whole steps.



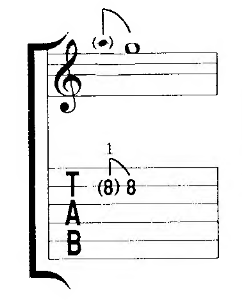
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



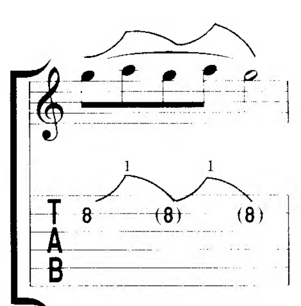
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



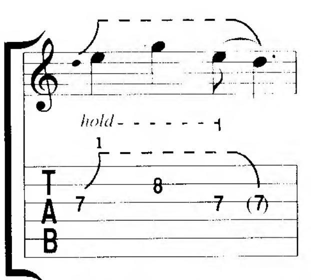
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



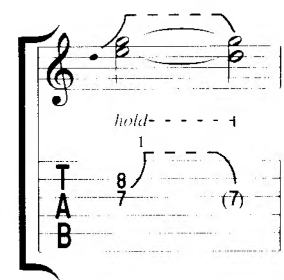
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



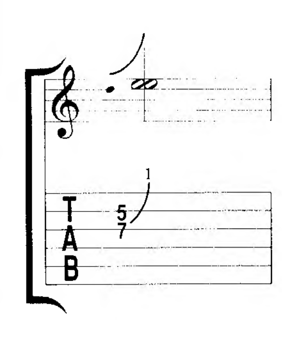
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



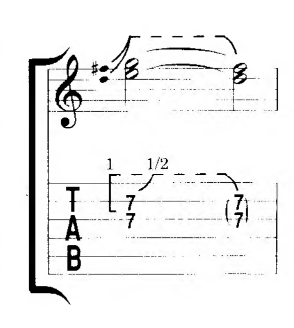
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

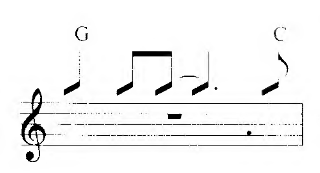


DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

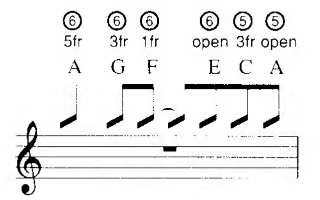
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES



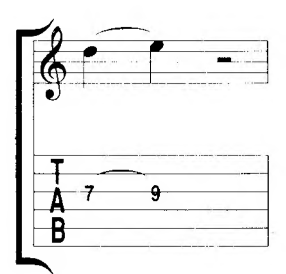
STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

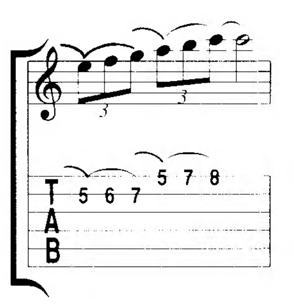


INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

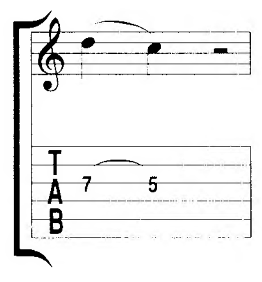
ARTICULATIONS



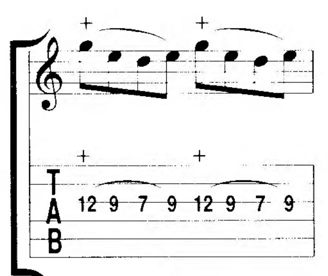
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



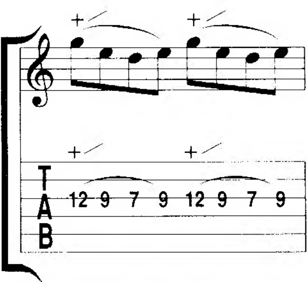
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



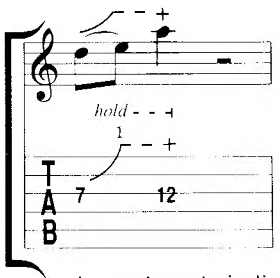
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



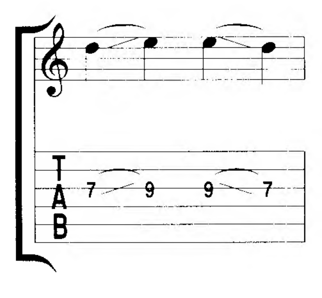
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



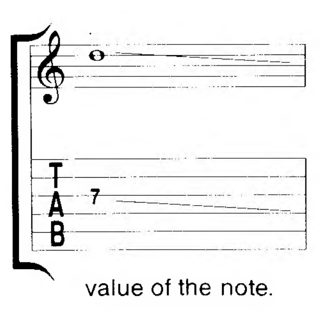
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



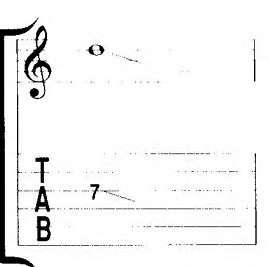
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



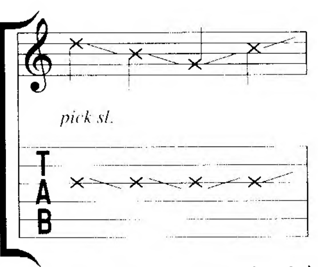
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



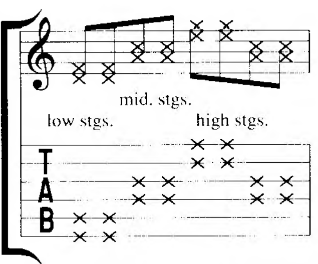
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



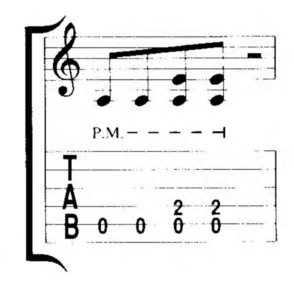
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



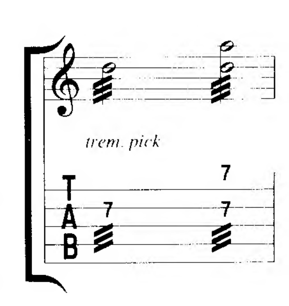
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



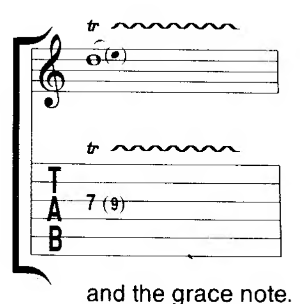
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



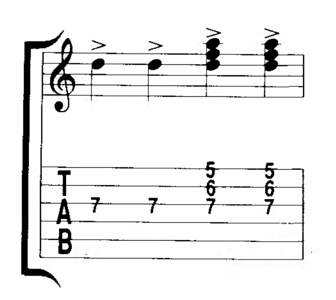
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLO PICKING: The note or notes are picked as fast as possible.



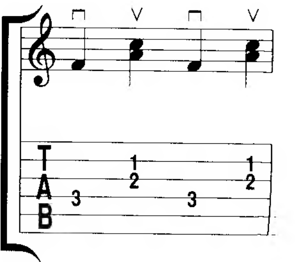
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



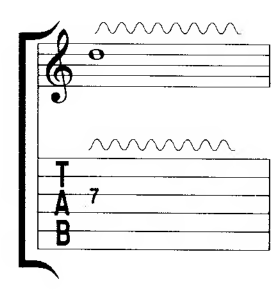
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

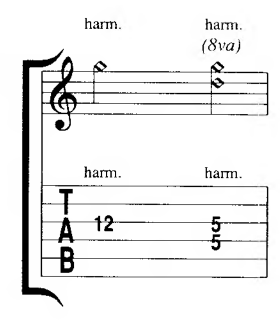


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

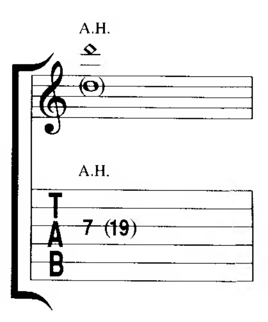


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

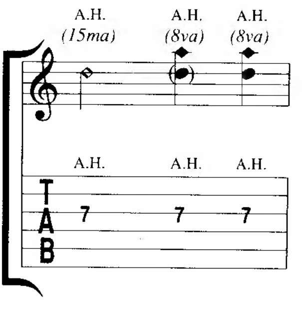
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

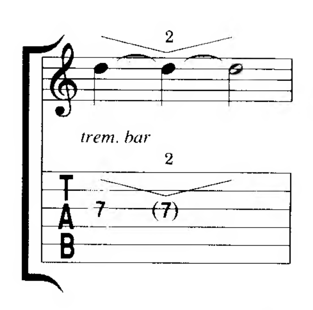


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

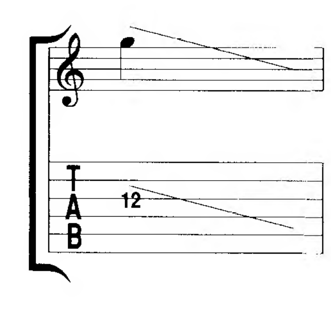


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.


COLD IS THE HEART
DREAM UNTIL TOMORROW
HEAVEN IS WAITING
I WANT IT
JUNGLE OF LOVE
NO GOOD
THE SECRET
TANGLED IN THE WEB
TIE YOUR MOTHER DOWN
WHEN DARKNESS CALLS
CPP
Belwin, Inc.
15800 N.W. 48th Avenue
Miami, FL 33014
0 29156 00722 0
$16.95
P0955GTX